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NOVEMBER, 1931

THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on
Happenings and Activities Pertaining to Things Musical Everywhere



FRANZ BRUCKNER

THE "MISSA SOLEMNIS IN F" of Bruckner will be the leading work of the series of Sunday afternoon concerts at the Metropolitan Opera House in New York, by the Society of the Friends of Music, with Artur Bodansky conducting. It will have also the honor of inaugurating, on October 25th, the season of the organization, which offers many choral masterpieces in auspicious productions.

THE JOHANN STRAUSS THEATER in Vienna, the ancient home of Viennese operas, has closed its doors and will give way to a moving picture house.

THE GILBERT AND SULLIVAN company of the Civic Light Opera Company, of the Erlanger Theater of New York, is on its provincial tour at the Apollo Theater at Atlantic City, on September 14th. All season at the Erlanger opened with weeks of performances of Lehar's "The Merry Widow." Milton Aborn, veteran of opera in America, is the skilled pilot in this movement which deserves so well the public.

THE ZIBAR, EAST AFRICA, has its musical critics. Of a recital by the English cellist, May Mukle, one reads: "Her lyrical tone rivals the human voice. The technique is superb, the bowing perfect. . . . The portamento, the glissando, and the con sordini are not meaningless decorations but necessity." Can Man do better? And she played her own composition of MacDowell's *Nautilus*.

THE BAND AND PIPERS of the 1st Own Cameron Highlanders, with J. Griggs leading, furnished the music for the British Empire Trade Exhibition at Buenos Aires, Argentina, held for six weeks in April and May, the autumn of that sphere. After this engagement the organization gave programs in several South American capitals, before returning to and.

THE BOLSHOI THEATER, most important of the operatic organizations of the world, is reported to be planning a world tour in about two years, on which it will visit America.



WILLIAM WOLSTENHOLME

WILLIAM WOLSTENHOLME, eminent English organist and composer, died on July 23rd. Born on February 24, 1865, in spite of blindness he rose to real heights in his profession, through the gift of absolute pitch and enthusiastic study. He was a protégé of Henry Smart till the death of that master in 1879. At school in Worcester he won the intimate friendship of Edward Elgar, who in 1887 copied from Wolstenholme's dictation the exercise for Oxford degree. He made an American tour in 1908.

SIR THOMAS BEECHAM conducted on August 30th a concert by the Vienna Philharmonic Orchestra, which closed the Salzburg Festival.

"GURRELIEDER," the monumental work by Schönberg, is to have its first performance in America when given in January by the Philadelphia Orchestra, with chorus and soloists, under the direction of Leopold Stokowski. Another "first" for Philadelphia is the annals that record American premieres of extraordinary musical creations.

WILLIS ORGAN built in 1856 in Kensington College Chapel of London, and still in original condition, is to be reconstructed and modernized.

THE NORDICA MEMORIAL ASSOCIATION, which already has assured the preservation of the birthplace of the great American dramatic soprano, now is seeking funds to build a fireproof structure for the collection of mementoes recently acquired, which includes costumes, stage pictures, operatic scores, bric-a-brac, glassware and numerous other articles owned by Mme. Nordica. Contributions may be sent to J. Clinton Metcalfe, Secretary of the Nordica Memorial Association, Bangor, Maine.

THE TWO HUNDREDTH ANNIVERSARY of Haydn is to be elaborately celebrated in Austria. The house in which he lived for years at Eisenstadt is to be bought by the state and made to become a Haydn Museum. British musical enthusiasts are asking: why not Americans? The "Creation" has had an immeasurable influence in our artistic choral movement.

STRAL STANDARDS of today demand that every player in a first class orchestra shall be an artist. At one of the symphony concerts in New York this last season, Albert Coates had all the first violins play in unison the last movement of Beethoven's *Concerto in E Minor*, which our own orchestra has not yet mastered.

MARIA LISZT, a grand niece of Franz Liszt, is reported to be coming to America to do broadcasting and a possible concert tour.

"AN AMERICAN COMPOSITION" on every miscellaneous program and an "Artists' Series with fifty percent of American performers," are two slogans of the National Federation of Music Clubs. A worthy motive if wisely administered.

THE BUDAPEST ROYAL OPERA, following the lead of Vienna and Berlin, has reduced the fees of its singers from six to fifteen per cent. The deficit of the Royal Opera for the past season was a half million Pengö (about ninety thousand dollars), which is less than a tenth of the shortage at the Vienna Opera.

AN ALL-AMERICAN PROGRAM was conducted by Fritz Reiner at the close of the series of Stadium concerts which he led in New York City this summer. Albert Coates, too, has been liberal in his use of works by American composers.

LEO SLEZAK, the eminent Moravian tenor, is still singing, at the age of fifty-eight, at the Staatsoper of Vienna. He attracted large notice in the title role of Verdi's "Otello," when that opera was given an elaborate revival at Covent Garden, in June of 1909. In November of the same year he made his debut at the Metropolitan of New York, where he remained for three seasons.

THE HAVANA PHILHARMONIC ORCHESTRA opened its regular concert season on August 23rd with the *Overture to "Don Giovanni"* and the "Concerto in D minor" for piano, by Mozart. In the concert the soloist was Paquito Godino, a young Cuban pianist but twelve years of age.



MARY CARR MOORE

THE foundings of the city. The work, libretto by Neeta Marquis, was with a special commission, for this event.

THE HISTORIC "PROMS" began their second week of August, their thirty-second season, and the fifth under the patronage of the British Broadcasting Company, Queen's Hall of London. Sir Henry Wood, co-founder and only conductor, was the "knight of the stick." When he appeared on the platform there was a spontaneous ovation such as this much British conductor never before received; while the audience "rose, cheered, stamped its feet and waved handkerchiefs."

THE thirty-ninth annual tour by a concert on September 9th, at the Steel Pier of Atlantic City. At the recent Musicland Festival in Chicago Sousa received a thunderous ovation as he was taken in triumph around the arena on his way to conduct the monster band of twenty-two hundred musicians.

ANNA DVOŘÁK, widow of the famous Czech composer, died recently at Vysoka near Prague, at seventy-seven years of age.

THE ONE-HUNDREDTH NETHERLANDISH FESTIVAL was held at Cologne early in August, when the cities of the Rhine valley, chiefly Cologne, Düsseldorf and Aachen (Aix-la-Chapelle), joined their musical forces in celebrating the one hundredth of these events which were inaugurated in 1818. Professor Hermann Abendroth of Cologne was the conductor.

"PETER IBBETSON," the new American opera by Deems Taylor, was chosen for the closing night of the Ravinia season. With six performances it became the most popular of the works presented in this summer season of grand opera with Mr. Louis Eckstein as its "Lord Bountiful." In fact it doubled the record of any other work in the repertoire, such perennials as "Aida," "La Traviata" and "Faust" having been presented only three times.

THE NATIONAL ASSOCIATION OF NEGRO MUSICIANS held in August its thirteenth annual convention, at Hampton Institute in Virginia. Among its significant efforts was a resolution asking for the prevention of the commercializing of the Negro Spiritual.

THE MISSOURI STATE FAIR, at Sedalia, sponsors a musical contest with prizes for young singers and pianists but with especial emphasis on the Band competition. At the recent event, prizes in the Senior Division went respectively to the Chillicothe School Band; the Bennett Student Band, of Freeman and the Center Town Band, of Center. In the Junior Division the awards were, in order of merit, to Bartlett's Juvenile Band, of Independence; the Ray Town Juvenile Band and the Mexico Municipal Band.

THE TENTH MOZART FESTIVAL, in August, at Würzburg offered as chief interest performances of the master's "Idomeneo" in a revision made by Willy Meckbach. Which made no less than four versions of this early Mozart opera to be given in Europe this summer, one of them having been by Richard Strauss and Wallerstein collaborating, and the others by Ermanno Wolf-Ferrari and Artur Roter. A veritable "Idomeneo" furor, it seems.

THE ERARD AND THE PLEYEL piano firms of Paris, after one hundred and twenty years of rivalry, have announced a consolidation of interests. The Erards have been noted especially for their improvements on the harp and also on the piano.

KING GEORGE is reported to have requested that the British national anthem, *God Save the King*, be played not too fast, thus detracting from its dignity.

THE NINTH FESTIVAL of the International Society for Contemporary Music, held at Oxford and London, England, early in August, included in its programs three British and three American works. A good showing for the Anglo-Saxons. The American compositions presented were a piano sonata by Roger Sessions, "An American in Paris" by George Gershwin, and a symphony (critically mentioned as a *sinfonietta*) by Vladimir Dukelsky, a naturalized Russo-American.

(Continued on page 829)



LOUIS ECKSTEIN



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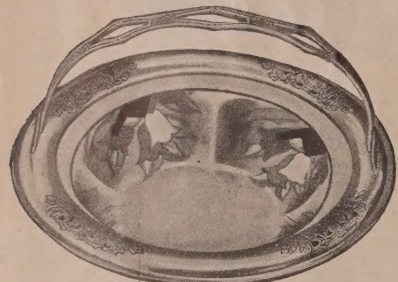
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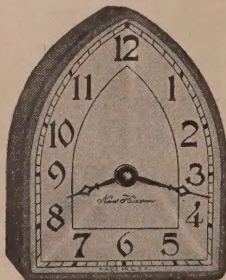
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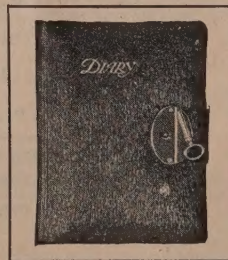
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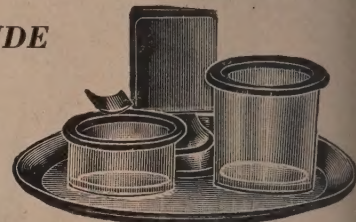
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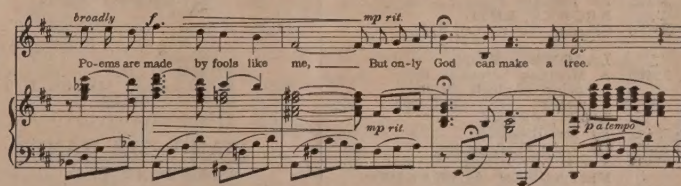
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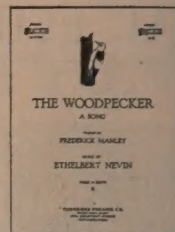
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21030	TIMMINGS, WILLIAM T. O Love That Casts Out Fear (Alto Solo).....	.12

35155	Treble Voices MACKENZIE, MURRAY Into Thy Long Care.....	.06
35153	MENDELSSOHN, F. Hear Us, Gracious Lord (Veni Domine) (3- Part).....	.10

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25265	DIGGLE, ROLAND At the Monastery Gate.....3½	.40
30249	MARTINI, G. B. Gavotte.....3½	.40
24884	SAINT-SAENS, C. March Militaire, from the "Suite Algerienne" Op. 60 (Arr. F. Lacey).....4	.50

VIOLIN AND PIANO

25297	VODORINSKI, ANTON Prelude (D Minor).....4	.50
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TWO VIOLINS AND PIANO

30279	SCHUMANN, ROBERT Träumerei, Romance and Novellette.....	.60
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VIOLIN, CELLO AND PIANO

25236	MacFADYEN, ALEX. Cradle Song.....5	.50
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RHYTHMIC ORCHESTRA

25278	HARRIS, CUTHBERT Norwegian Dance.....	.50
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THE GREAT GATHERING OF WELSH CHORAL SOCIETIES IN A NATIONAL EISTEDDFOD OR SINGING FESTIVAL BEFORE THE RUINS OF CARNARVON CASTLE, WALES

The Welsh Call It "Hwyl"

THE Welsh language in print looks like a mutiny in the alphabet; but when sung it is one of the most beautiful of all tongues. We could hardly attribute this to riots of consonants, so we asked a Welsh friend why it was that, when we heard a mighty Welsh chorus, we had been so inspired and moved by the singular power, the richness of color, the surging of life force, and the extraordinary spirit of elation that mark these inimitable groups. His answer was that it was largely brought about by the spirit represented in the word *hwyl* (pronounced approximately whooel).

Like so many words in foreign tongues, *hwyl* can not be translated. It is *sui generis* Welsh. Try to put the German *gemüthlich* into English and you will find that you will be obliged to call up a small vocabulary of words to indicate what the good Bavarians mean by that condition of geniality, fraternity, hospitality, conviviality, democracy, and good fun, which they have packed into one term.

The word *hwyl* signifies, in Welsh, that uncontrollable, bursting sense of elation, enthusiasm, zeal, high spirits and ambition which places the individual at the very utmost point of his desire to give his best to the world. Singing in a Welsh chorus

is regarded as a privilege, and each member awaits the inspiration of the moment. Watch their faces. See the joy they take in every number. See how eagerly they follow the conductors baton; and at the end note the spirit of elation which marks each individual singer.

Music has been a part of the Welsh Eisteddfod ever since the seventh century. Small in population (the Welsh might have been an unconquerable people, had they not been surrounded for years by mightier nations), they have realized that their political force lay in the ways of peace. Working with tremendous energy, to carve out the mineral wealth in their native hills, they became the greatest miners in the world. Hardly could there be a more dangerous or uninviting calling. Spending their days in the dark depths of the earth, walking hand in hand with death, the Welshman naturally turned to music as his chief joy. Every pit is a choral society; and these men, who sacrifice so much to add to the comforts and joys of others, find music one of the things which make their unusual lives endurable. Take music away from the Welsh and their national industry would be seriously affected.

In all of the many other occupations in Wales, music is

an important part. Every community has its choral organization, and every true Welshman glories in his ability to take part in the great community singing groups which characterize all Welsh gatherings. Any one who has heard the addresses of the Hon. Lloyd George, either in person or through the talkies, understands with what burning conviction and sincerity the spirit of *hwyl* is evident at all times. The great statesman seems to be imbued with a supernatural power when he speaks. It is this same spirit which makes Welsh choral singing, here and abroad, so remarkable.

Our own choral leaders may learn much from this. We have far too much stick-waving and too little of *hwyl*. What is more depressing than the formal choral society looking and singing like so many wax department-store dummies. Not until the conductor has imbued each member of the chorus with the burning desire to give his utmost to every note can he expect results that will command sincere human interest upon the part of the audience. We have far too much mere singing of the notes. Time and again we have been bored mercilessly, in listening to choruses when the parts have been accurately sung and all of the expression marks and so-called "traditions" observed but the work was wholly without *hwyl*.

Conductors too often make the mistake of belittling the intelligence of the individual members of the chorus. In order to secure "refined" and "restrained" effects, they seek a deadly uniformity of tone that gives an unnaturalness to the whole work. On one occasion we attended a Welsh Eisteddfod in a huge auditorium. At the end the whole audience joined in certain national songs, and the rich, smooth volume of tone and the intensity of spirit were unforgettable. Each singer sang as though releasing long pent up feelings and emotions. There were no mere mouthings, such as those of the perfunctory congregational singing we hear in so many churches—singing that has little more meaning than the revolutions of a Buddhist prayer wheel.

Singers of America, let us have a little more *hwyl*, and there will be fewer empty seats at choral concerts.

HOW "EDUCATIONAL" ARE THE TALKIES?

THE Civic Club of Philadelphia and thirty-six other affiliated organizations, including groups representative of all creeds, publish a bulletin reviewing the talking pictures of the month. In the Summer Bulletin twenty-six audible films are represented. Of the twenty-six only one, *The Viking*, was classed "excellent" for children under fourteen. For children of this age *Laugh and Get Rich* was declared "funny;" *Shipmates*, "good;" *Young Donovan's Kid*, "perhaps;" and *Daddy Long Legs*, "perhaps emotional." Of the remaining films twenty-one were marked "no," indicating that they were evidently unfit for all children.

In the class of young people between fourteen and eighteen, some eighteen pictures were marked either "dangerous," "harmful" or "no." That is, in the judgment of this large group of intelligent women, from sixty to seventy per cent of the "feature" talkies are literally unfit for young people.

If this is the case, then we are facing a real social menace which demands government regulation at once. The influence of the "talkies" is enormous, and our young people nightly throng the movie houses. We do not know whether we would indicate such a large percentage of baneful pictures, but we do know that recently we have repeatedly seen films—even those purported to be educational—that have been almost unthinkable in their rotten taste, their coarseness, and vulgarity. Moreover, we are tired to death of pictures of congenial jailbirds, dipsomaniacs, and social bums. We wonder how long the public will stand being "entertained" by prison interiors and machine guns. We likewise wonder whether the nature of these producers is such that the portrayal of vice is and must continue to be their chief merchandise.

If Mr. Will H. Hayes, or any of his helpers, actually does see these pictures before they are publicly shown, we wonder what can be the thought that permits their presentation, and at

the same time it is a problem how anyone who allows these films to be shown can maintain the position of purporting to promote the best interests of the public that visits the movies.

Strangely enough, the music accompanying many of these "talkies" is quite often excellently selected and finely arranged.

WHOOPEE ON THE WANE

THOSE blessed optimists who make it a practice to find good in all things met tough digging in some parts of the country during the past winter. The great depression was advertised in most of the papers with as many adjectives as the circus publicity man yanks out of the dictionary. The optimist, however, found reasons to prove that we were on the upward climb although it might be difficult to see at the time.

Perhaps one of the good things that has come to us is a new spirit of earnestness and sincerity in our lives. The war-time prosperity was followed by such an orgy of extravagant living that it was necessary to coin the word "whoopee" to describe it. This life produced new birds, the "whoopee-er" and the "whoopee-ess." To them, days were things to be burned on the altar of license. The fact that in dancing around this funeral pyre they might become very badly scorched themselves never seemed to matter. Perhaps the cold waters of depression were needed to extinguish the fires of "whoopee." Perhaps they were needed to let these pathetic fools (and there were millions of them—yes, millions) learn that "whoopee" wasn't really having a good time at all.

Certain it is that people are now giving much more serious attention to the worth while things of life. Serious books, meritorious plays and good music are rapidly coming in for their own. Many misguided people are beginning to find that they need their heads as well as their feet and appetites. They are learning that the things that we enjoy the most are the things that we build with our own brains and bodies, for the happiness of ourselves and others. One society "whoopee-ess," a child of wealthy parents of high standing in an eastern community, recently said as she was entering the lockup after a wild party that had resulted in a fatal automobile accident, "I wanted to have a pleasant evening at home, with music and games, but he insisted upon going out and I couldn't stop his drinking." Just think what a little music might have saved that night!

If the depression struck a few death blows to "whoopee" it did a good job. A hilariously good time is a very different thing from its counterfeit, "whoopee."

GOD'S MUSICIAN

THANK God for the new day!

Coral, sapphire, chrysoprase and gold fingers of light point to the zenith and flood us with reborn faith, courage, hope and love—the music of the soul.

That which happened yesterday cannot possibly be changed to-day. No one lives who can tell just what will happen to-morrow. But to-day is ours—ours to use by grace of God as our hopes, experience, inspiration, tolerance, labors, wisdom and understanding incline.

Most of the very unhappy people in the world are those who live in their malignant yesterdays and in their fearsome to-morrows. Yesterdays of joy and to-morrows of promise are the blessings of those who have learned how to live nobly their to-days.

Happy is he whose soul is so clear that he can look back upon his yesterdays, knowing that, though he may have failed, he has done the best in his power to bring joy and security to his fellow man. The Almighty asks no more.

Happy is he who looks forward to the morrow with the hope of helping others and building fine things in his chosen field.

The memories of bitter yesterdays are the discords of life. The needless fears of unknown to-morrows are its cacophonies, its wilderness of unbearable phantom groans and noises.

Happiest is he who turns the discords of yesterday and the cacophonies of to-morrow into harmony to-day—for he is God's Musician.

LITTLE VISITS TO EUROPEAN MUSICAL SHRINES

A Visit to the Home of Eduard Schütt

Including an Interview with the Celebrated Pianist, Composer and Teacher, Secured Expressly for The Etude Music Magazine

By JAMES FRANCIS COOKE

Fourteenth in the Series of Musical Travelogues

THE MAP of North America has changed but little since 1867 when Alaska was purchased by the United States. Three years later the Franco-Russian war was ignited; and since then the map of Europe has been cutting up all sorts of capers. In fact it does not yet seem to have settled down. Therefore it is a somewhat curious experience to visit a country and hear one language spoken in all of the written signs and all of the things are those of a conquering country. Some day, if your fairy god-mother gives her wand in the right direction, you will visit such a country. Perhaps it will be that section of the Tyrol which has oscillated back and forth between different countries for years. Here you will find a spectacular red, white and green flag of Italy and Mussolini's natty officers moving around among a population more German than that of Austro-Hungarians; but that means nothing except that they are one of the many races which made that once great but now tiny land. However, they are racially and patriotically Germans, although most were congratulating themselves that they were under the flag of Italy, prosperous and progressive, and not under that of Austria, for the one being suffering from bitter depression.

The Secluded Valley

DRIVE down forty or so miles from Innsbruck to Merano (formerly Meran). It will take you the greater part of a day to make the trip; and some of the time your heart will be in your mouth if you go by motor, as your chauffeur gaily skirts the edges of precipices eight thousand feet in the clouds. Sometimes you are glad that the clouds are there, because you would never know just what happened if you pitched off into space in this impenetrable mist. However, when you emerge from the clouds you will catch glimpses of the Tyrolean Alps, each peak and crag and valley lovelier than the last. The obliterating hand of fashion has not yet reached into this lovely land, and the folk have still individuality enough to wear the fanciful garb of their ancestors. We encountered one unforgettable group of peasants bringing their cows down from the high Alps to house them for the winter. The very life of the whole community depends upon the cows. Naturally their return becomes a festival.

The little children sat upon the walls and shouted with glee as the faithful animals moved slowly down the steep roads. But the cows themselves were the chief attraction. They were simply "gotten up regardless." Each cow bore a huge bell, as large as a large grape fruit. On the horns of most of them were built superstructures of ribbons, flowers, grasses, shavings and bits of colored cloth—quite the most fanciful bovine millinery imaginable. The cows that had had accidents in the great heights and survived their falls bore significant crucifixes which told of the simple faith of their owners.

Where Kingship Comes Easily

AT DUSK we reached Merano to find one of the most beautiful and one of the best hotels in Europe, the Grand Palace. If you want to know how it feels to be treated like a Grand Duke (for a consideration, of course, but not too large a one) the writer can recommend the Grand Palace. It was an unforgettable experience, even to one who has been in far too many hotels ever to remember all. The view from the hotel windows, over the verdant foothills of the Alps, is also one of those ineradicable memory pages. But, the view costs nothing and one can have as much from any one of the many pensions in Merano.

This delightful resort, famed for its sparkling climate and its "Grape and Whey Cures," has been the rendezvous of artists from all parts of the world, who have sought a place near an earthly paradise in which to work at peace in communion with nature.

Here have come many musical pilgrims in the past. The writer visited one musician well known to Americans through his

long association as professor of pianoforte playing at the Peabody Conservatory in Baltimore, none other than the famous Liszt pupil, Richard Burmeister. Our main reason, however, for visiting Merano was to meet Eduard Schütt who for years had been a delightful friend but by correspondence only.

After many years of intense musical activities, largely in Vienna, he retired to Merano where he accepts a few fortunate pupils and spends the rest of his time enjoying his charming surroundings.

Across the Threshold

TO THE thousands and thousands of piano students and teachers who have played Schütt's *A la bien Aimée* and his other delightful compositions, we would like to find some less hackneyed way of telling of the charm of this musician who has added so much of beauty to the literature of the instrument. Personal associations with many of the greatest men and women of his time, in and out of music, have made him a splendid story teller—as those who read between the lines of the following

conference will realize. We have done our best to take you personally to his home, *Villa mon Repos*, and to let you meet him.

Eduard Schütt was born in St. Petersburg (now Leningrad), October 22, 1856. He first studied at the St. Petersburg Conservatory, with Peterson and Stein; and then in 1876, he went to the Leipzig Conservatory, where he came under the tutelage of Richter, Jadassohn, and Reinecke. From 1878 to 1880 he was a private pupil of Theodor Leschetizky. After several concert tours, including one of Hungary with Leopold Auer, he was appointed (in 1881) conductor of the Akademischer Wagner Verein in Vienna, succeeding Felix Mottl. The next year he became naturalized as an Austrian. His works include one opera, a few works for orchestra and chamber music and a large number of piano compositions of exquisite beauty, brilliance and finished musical workmanship.

The Creator Re-Creating

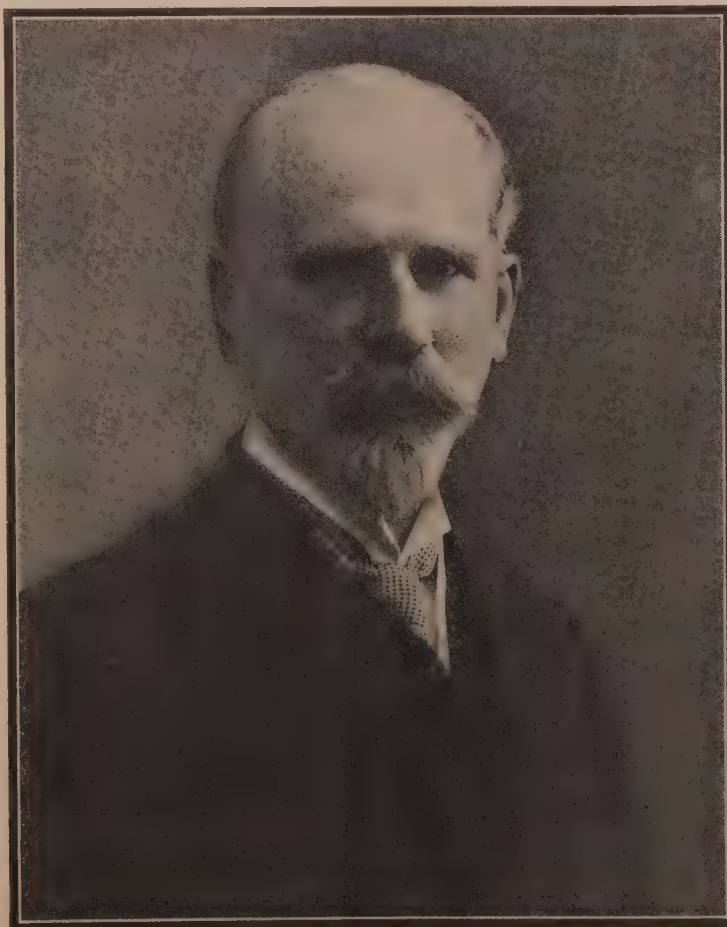
IT IS customary to speak contemptuously of the playing of composers when they perform their own works. As for the writer, there is nothing quite so fine as to hear the intimate performances of a real composer. When that composer is also a pianist, such as Paderewski, Rachmaninoff, Friedman, Godowsky or Schütt, the performance of an original work for a small group of friends becomes a thrilling experience. Once, in Atlantic City, I sat on the side of a bed in a boarding-house room for two memorable hours while Godowsky played his own works in incomparable fashion. Never was his technic more facile, never his touch more velvety.

In fact it has been a long conviction that the best playing is by no means reserved for the concert hall but is heard in the intimacy of the small circle. Therefore it was an unforgettable experience to hear Eduard Schütt play his enchanting pieces, in his own room, on his own piano. The window was wreathed with vines and the lovely flower garden made a wonderful foreground for the cottage-dotted mountainside beyond. Schütt plays with the touch of a real heaven-born pianist. He makes in these days few pretensions to virtuosity; but he has far more than that.

After much persuasion he consented to talk for THE ETUDE audience, insisting that he be permitted to make his remarks in a fragmentary way. After a delectable tea he started in.

Leschetizky the Fabulous

"AH, LESCHETIZKY! No one becomes a tradition without having been extraordinarily distinctive; and Leschetizky was surely that. His great and sincere desire was to produce the great artist. During the forty or more years that I knew him, no teacher in history, hardly excepting Liszt, had so many distinguished pupils to come to him. When I first knew him, Paderewski had not yet gained his great success. He had written



EDUARD SCHÜTT

his *Menuet a l' Antique*, and the first time I heard it Paderewski played it and Leschetizky's daughter and one of his students danced it. Few had any idea that it would become a huge success. Mine. Essipoff, the great pianist, one of Leschetizky's wives, was the first to play it publicly, at a concert in Warsaw.

"In St. Petersburg I often met and played for Rubinstein. He made a tremendous impression upon me—so great indeed that the pleadings of my father (a stern German Presbyterian) not to become a musician were useless. Once at Rubinstein's home I heard a most remarkable trio including Rubinstein, Davidov and Leopold Auer. What a group! That was in 1876. How these three great artists on this unforgettable evening interpreted the "Geister Trio" of Beethoven I really am unable to describe in words! It was overwhelming! This same great work I heard at a Beethoven festival given in Vienna played by three eminent artists, Friedman, Hubermann and Casals who also rendered it beautifully.

Teacher of Many Tactics

"GREAT as Rubinstein was as a pianist, he did not have the natural and amazing pedagogical ability of Leschetizky who was a born teacher. Although brought up in the grueling technical school of Czerny, Leschetizky was far from being stiff or arbitrary. He was most gracious with pupils who had talent. When the pupil had not talent and gave evidences of a real gift for stupidity, Leschetizky's sarcasm was classically scathing.

"Leschetizky was himself a great Chopin player. Naturally, as a Pole, he had an inborn love for Chopin; and this developed as the years went by and probably accounts for the fact that all of the Leschetizky pupils play Chopin unusually well. It seems to be forgotten that Leschetizky himself was a concert pianist. He was the first to play the Brahms' 'Concerto' at St. Petersburg. (I can't get accustomed to calling it Petrograd or Leningrad.)

"Leschetizky's home was a rendezvous for all the great art spirits who came to Vienna. Among the greatest evenings were those with Liszt who was a great admirer of Leschetizky. Among those who came to the gatherings at the studio were many of the great Russians, such as Borodin and Rimsky-Korsakov. Spirits often ran high, and I remember one occasion when the great pianists took a hand at playing that great masterpiece, 'Chopsticks.'

Rubinstein's Pedaling

"RIMSKY-KORSAKOV was a long, thin individual; and, despite his exactness in everything he did, was very genial. It should always be remembered that this



A VIEW IN MAGICAL MERANO CASTLE, TYROL

astonishing teacher was himself largely self-taught. He became one of the greatest of theorists but not in the ordinary sense. He was an inspiring teacher or he never would have developed such a pupil as Stravinsky. Rimsky-Korsakov had a gift for explaining things which Rubinstein never possessed. Rubinstein played intuitively and expected his pupils to imitate him. His pedaling was amazing. Some feel that he was the first to use syncopated pedaling. He wanted his pupils to see how he did it and did not tell them how. With the exceptional pupil this meant everything; but with the ordinary pupil explanations would have saved an enormous amount of time.

"In 1881 I performed my own 'Piano Concerto' in Vienna, under Mottl. Director Mottl was conductor of the Vienna Wagner Association (*Wiener Wagner Verein*). The following year he was called by Bayreuth as director of the great Wagnerian Festival. From 1882 to 1886 I was Mottl's successor as director of the Wagner Association. In July of 1882 I was sent to Bayreuth as delegate of the Association to hear the first performance of 'Parsifal.' The staggering beauty of this superb work was so great that those who heard its advent into the world of music were too overcome to absorb it. After the second performance a great reception was given at Wagner's home, *Wahnfried*. You see, these performances had been partly subsidized by the energies of Wagner Clubs in all parts of Germany and Austria, and their assembled delegates were received by Wagner in person. He was in fine spirits and shook hands with all as he extended his thanks for their support.

"Once after this I met Wagner on the

train, when he was going southward with Cosima and the children. This was shortly before his passing; but at that time he gave little evidence of being so ill. His indomitable will and determination to go on with his career abode with him to the very end.

Three Dukes Nod

"LATER Liszt came to Vienna, and a great reception was planned to greet him. The Wagner Association had rehearsed his 'Prometheus-Chöre,' and naturally I had given the greatest care to its preparation. When he came he was so delighted that he, himself, went to the piano to accompany. Imagine my horror on finding myself conducting Franz Liszt! At the concert he was most enthusiastic and stood in the wings shouting, 'Bravo, Meister Schütt!'

"Indeed he was so greatly pleased that in response to the applause he came out and sat at the keyboard and started to make a free fantasy or improvisation. This went on and on for at least half an hour. It was late in the evening, at the end of a long program. There were three old Herzogs (Dukes) in the audience, and they went to sleep. Liszt's back was to the audience; so he could not see them. But I was in terror lest they might snore.

Fare for Growing Genius

"THOSE familiar with the Vienna of those days can imagine how elated I was over this triumph. Leschetizky was especially proud of his pupil, as were all of my colleagues in his classes. Among these were Paderewski who was always an especially cordial and sympathetic fellow-worker. At Leschetizky's home at Ischl

there were memorable visitors coming and going all the time, and these had a great influence upon his pupils who at an impressionable age were for the most part hero worshippers and passed their devotion from idol to idol as the procession moved along. Brahms, Strauss, Nikisch, Kneisel, and many others made the evenings at the fascinating Cafe Walter unforgettable.

"Brahms was always a distinguished personality. His bearing was earnest, and his attitude was often soulful and ethereal. Every sincere artist who met him could not fail to be impressed with the human aspect of the man as well as with his keen artistic sensitiveness. Brahms realized that amazing melodic genius of Strauss and was a great admirer of the dance composer. Some one said to Brahms that it was a shame that a man of Strauss's genius had not studied more. 'Yes,' said Brahms, 'too much genius. His genius actually hindered him. I mean that seriously.'

"When Rubinstein's 'Nero' was given its première at Vienna, naturally all artists assembled to pay honor to their colleague. This meant much socially to the life of the *Tonkünstler Verein*, and a supper reception was arranged. By chance Liszt, on his way from Budapest to Weimar, was at the time in Vienna and immediately consented to take part at this concert which was given in honor of Rubinstein. In addition to Rubinstein there were Brahms, Goldmark and many others. Volleys of bouquets passed over the table as the evening went on. Liszt, in a very felicitous speech of welcome, commented upon Rubinstein's recent success.

"Rubinstein replied saying that 'We are all dwarfs beside the great master, Liszt.' Essipoff, Leschetizky's first wife, who was present, was especially festive and, with a tiny pair of scissors, started making a collection of locks of hair of the masters present, which she announced would be preserved for posterity. When she approached Brahms the idea did not seem to appeal to his sense of dignity; and, as this musical Delilah tried to overcome his objections, she cut him with the shears. 'There!' remarked Liszt with a laugh, 'You won't get his hair but you have his blood. Keep that and be satisfied.'

SELF-TEST QUESTIONS ON MR. SCHÜTT'S ARTICLE.

1. Describe the country surrounding Edward Schütt's home.
2. What composer did Leschetizky particularly favor and why?
3. Why was Rubinstein's method of teaching exceptionally difficult?
4. Who were some of the guests at Leschetizky's home at Ischl?
5. What was Brahms' comment on Johann Strauss and what did he mean by it?

Novelties for the Piano

By T. L. RICKABY

A NOVELTY makes a universal appeal to every normal human being, whether it is something to eat, to wear, to look at or to listen to. Piano pupils are not different from other people in this regard. So it follows that a lagging interest may be vitalized or a normal interest increased by the occasional use of musical compositions that are out of the usual run of pieces. Not only do the pupils enjoy the change, but such pieces at a recital add a zest to the program and help considerably towards preventing "that tired feeling" which audiences often develop and for which no patent medicine can be suggested.

First and foremost among these novelties may be mentioned pieces for the left

hand alone. Time was when Wehli's *Home, Sweet Home*, Zichy's *Adele* and Leschetizky's arrangement of the *Sextette* were the only one-handed solos that were available or well enough known to be used, and they were to be attempted only by those who had acquired a more than ordinary command of the keyboard. Now solos for the left hand alone can be found for pupils in the first grade and upwards, all musical and worthwhile from any standpoint. Incidentally it may be said that the left hand does not always get the attention it deserves (and needs), and therefore a left-hand solo helps matters in this regard.

All little children (and many older

ones) are proud of their "cross-hand" pieces, and the sight of crossing hands is much enjoyed by admiring parents and relatives. But, aside from affording material for a very pardonable vanity, it is a valuable drill. By crossing the right hand over the left hand and the left hand over the right the hands develop an "at home" feeling in any part of the keyboard. Good pieces of this type are too numerous to require any special mention here, but every teacher should know of a goodly number and use them often.

Another novelty in piano solos is one that is made up of arpeggios played up and down the keyboard with alternate hands. These give most valuable practice,

are interesting to the players and, in addition to "listening well," look well. Such pieces are written for the earlier grades, none higher than a moderate grade three. Of such pieces I might mention as examples, *On the Ice* (Crawford), *Gliding Fancies* (Kern), *Through the Air* (Kern) and *Skating* (Krogmann), all belonging to the lower grades where such pieces would naturally find the most admirers.

Another class of novelty pieces are those calling for continuous and rapidly repeated chords in either hand or in both hands. These are not found in the early grades, as they call for a strong wrist

(Continued on page 825)

A Practical Way of Acquiring Technic

By FRANCIS L. YORK, Mus. Doc.

N BÜLOW once remarked concerning a pianist of very moderate ability that he had a technic that enabled him to play the very easiest compositions with the very greatest difficulty. Many are like him. They do not know how to acquire technic nor even what it is. A common idea is that piano technic is the ability to wiggle one's fingers rapidly. When a pianist dash off a series of fireworks, and a murmur arises from the astonished listeners: "What a beautiful technic!" There is nothing wonderful about it. It is the cheapest kind of technic. Beside real technic it is as the colors of the sign painter compared to the delicate coloring of a Gérôme or the almost microscopic accuracy of a Vermeer.

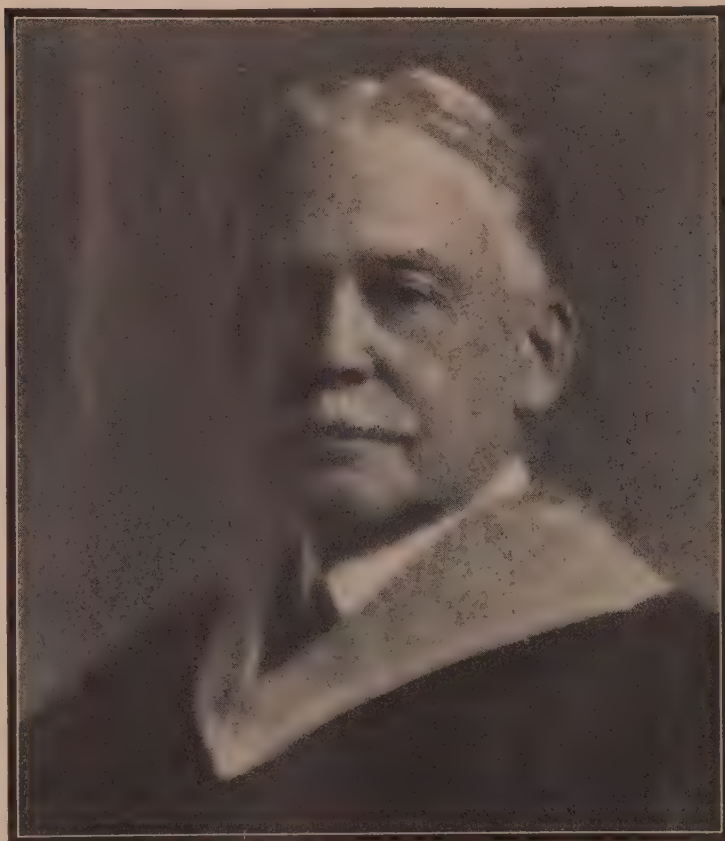
People who admire such pyrotechnics are far from being wise. They are like the ignorant rich man who goes to a painter to buy one of Munkácsy's paintings. It was a little thing about a foot square and the painter asked \$10,000 for it. The would-be purchaser said he would pay such an amount for anything so beautiful. If it were larger now—"O, I see," said the painter. "The style of painting you are looking for is to be found in my native village. I will go there you can get yards of painting at a very low figure." In his day Munkácsy had been obliged to act as a common house painter in order to make a living, and he justly thought his skill was better able to appreciate such things of his art than his later and less successful productions.

What is piano technic? It is the ability to produce on the piano any musical effect one may have in one's brain. Notice, no fingerings are required; brains and musical skill are required. They are not always both present in piano players. Technic is not purely mechanical, but mechanical skill is necessary for the expression of one's ideas; and skill must be obtained in accordance with the mechanical laws.

The Evolution of Technic

In teaching technic we must keep in mind both the kind of music we are to play and the instrument on which we are to play it. In his day Chopin's compositions were regarded by contemporary composers, Liszt alone excepted, as being impossible of execution for anyone but the composer. Even Mendelssohn found himself continually stumbling over the (to us) awkward passages. Yet now they are a regular part of the undergraduate curriculum in all conservatories.

The compositions of modern writers of quality frequently present a similar difficulty. This shows that the technical requirements of piano playing are constantly altering. The piano itself has gone through many changes. Liszt's music was impossible on Bach's clavichord. Certain effects obtained by the old composers on their instruments are impossible on Handel's harpsichord, for example, had two manuals and no pedals. Ornamentations so frequently found in old music are impossible or ineffective on the modern piano. So, too, with regard to technic—for the pedal has its technic as well as the keyboard—the beauty of passages that were written to be



DR. FRANCIS L. YORK

played without the pedal is greatly enhanced by its use, and, on the other hand, the tone and sustaining power of the piano have been so increased that many compositions written during the first part of the nineteenth century are ruined if they are played using the pedal as marked. This is especially true of Chopin's music, for Chopin used and wrote for the Pleyel piano of his time which had a sweet, thin tone but very small sustaining power. Chopin and Beethoven both use the *due corde* pedal which does not exist on modern pianos.

The Tripod Upholding Technic

IN ORDER to teach or intelligently to practice technical work three things are needed. First, we must have a knowledge of the muscles used in producing the effects desired by the composer. A profound knowledge of anatomy is, of course, not necessary, but the player should know what muscular action is best suited for the production of each musical effect, as, finger action for single tones, arm or hand action for chords, and so forth. Second, we must possess the ability to develop in our brain the proper control of the muscles which produce these movements, independently of all other muscles. Third, and this is the sum total of technic as taught by some teachers, we must have the ability to develop the muscles themselves.

First, then, what are the muscular movements by means of which we may depress the piano keys? The dropping of the fore-

arm is one of the most important and one of the most neglected actions. It is not possible to play our modern piano music on our modern pianos without using it. Most chords must be played by means of it; yet very few teachers pay any attention to teaching it. Then there is the up-stroke of the forearm, so beautifully used by Paderewski, in which the wrist rises suddenly and by a reflex motion depresses the keys with the finger tips, also the hand stroke or falling of the hand from the wrist, sometimes called the staccato touch. Besides these there are the up-stroke of the hand, comparatively unimportant, the forearm stroke (a peculiar snapping action of the hand and fore arm together) and a straight punch or blow from the shoulder.

Then there are the various kinds of finger action: a high stroke of the finger; a light pressure of the finger; finger action modified by the weight of the arm; finger action with the hand held high away from the keys; the *leggiero* touch where the fingers slightly wipe the keys; and a number of combinations and modifications of these actions. All these should be studied in technical work so that when, in playing, a demand is made for certain effects, the player may be equal to the demand.

The Muscles' Control-Room

BUT BY far the most important part of the work is to develop in the brain the control of the muscles that are to do the playing. It is the brain that plays. I

cannot emphasize that too strongly. People have only just begun to appreciate the fact that a musician has as great a need of mental power as a doctor, lawyer or clergyman. Even musicians themselves, by insisting that playing an instrument is a mere exercising of the muscles, have reduced the pianist to the same level as the acrobat or contortionist.

Still worse, this attitude of mere muscle development has given an entirely wrong basis to methods of teaching music, especially the technical side of it. Constant repetition of a muscular action will no doubt give strength to a muscle, but it cannot give technic as we use the word. Kalkbrenner and other pianists are said to have practiced technic and read a newspaper at the same time. We have all heard the kind of playing that such practice produces—dry and uninteresting, with a hard unsympathetic quality of tone and no ideas of interpretation except the most obvious, the whole as dry and dreary as the desert. What a lucky thing it was for us that, after his visit to Kalkbrenner to engage lessons of him, Chopin changed his mind and took none. If we could conceive of Chopin's being influenced by Kalkbrenner, the musical world would today be unspeakably poorer.

Unlearning Activities

NOW AS to the practical way of acquiring technic. The first thing to learn is to learn to do nothing. This sounds absurd but it is nevertheless true. It may seem an easy thing to do nothing, quite an agreeable pastime, in fact; but it is often the hardest possible thing. Many players are unable to put their hands on the keys without involuntarily tightening most of the muscles from the ends of the fingers to the shoulders. With most pupils, especially those who have played much, a great deal of trouble must be taken to overcome this tendency. What we need is to be able to let go, to relax and let the muscles remain passive until they are needed. This is what is meant by the long word "devitalization" of which some of our friends are so fond. When we are able to "let go," then and not till then shall we be able intelligently to "take hold."

The best way to secure this relaxed condition of the hand and arm in actual playing is to require daily practice of the action that may be called the "drop of the arm." By the practice of this the pianist secures both looseness of the muscles and technic to play passages that require this action—and nowadays he can scarcely play a page properly without it. This loose feeling once secured, he is ready to use the muscles independently.

This is of the highest importance. Paderewski owes much of his success to his ability to use exactly the muscle he needs and that muscle only and instantly to relax it when he is through with it. This is ideal action from a purely mechanical point of view, and surely the mechanical part of playing must be done in accordance with mechanical laws.

Suppose we were to build a machine to play the piano. Properly made, every motion in such a machine would be entirely

independent of every other. It would be absurd, when one finger of our machine puts down a key, to have extra wheels, levers and cogs to raise up other fingers, to make them more rigid or, in fact, to affect them in any way. Apply this to the human hand and the lesson is obvious. For the best results each muscle must act independently.

Individualizing the Fingers

THE GREATEST difficulty in securing independent action is in the case of the fingers, for the hands or arms when moving as a whole are more easily directed without influencing each other. As the brain controls the fingers and actually does the playing, the pianist must first get the brain to think their various movements and to think them clearly, without confusion and with a sufficient pause between ideas. This can best be done by very slow staccato practice. That is, let each finger play its note slowly and firmly and then stop. Let a short time elapse before the next motion is made, all the muscles remaining relaxed. Then repeat the process with the next finger, and so on. This practice is tiresome but it secures exactly what is needed: close attention of the brain; perfect clearness of thought and of tone; no waste of mental or muscular energy, and tones that are good in quality, perfectly even in rhythm and intensity. Paderewski himself could no more.

The greatest difficulty for the pianist in this practice is to make himself practice slowly enough. "The more haste the less speed" applies especially to technical practice. But is the pianist never to practice quickly? No matter how well he may know or be able to play a composition he should practice it slowly forever. But how about velocity? Can one learn to play fast by practicing slowly? Surely. That is the way we learn to do every thing. We learn to walk, to talk, to do all the things

necessary for living at first slowly. Afterwards we can do the same things more quickly. The chief difference between ordinary talent and great genius is the ability to do each thing accurately and slowly. As Emerson said, "My only genius is for taking infinite pains."

Paderewski in his practice, I am told, takes every single note in the composition he is to play by itself, examines it carefully, decides just what action, what touch, what fingering to use, how to connect it with the other tones, what its relation is musically to the rest of the passage. The result is just what we should expect: in his playing, no matter what the difficulty or the velocity, every tone has a perfect beginning and ending, every tone is an artistic whole. He always has plenty of time to shade it and give it its proper tone color. If, then, we take "infinite pains" in practice we shall play well. If we are careless, though we practice ten hours a day, we shall play badly.

Training for Rhythm

TECHNICAL practice should always be rhythmical. That is, scales, arpeggios, passages and so forth should be practiced with a strong accent. Uneven rhythms, such as three, five, nine and so forth, are best, though the others should also be used. It is often best not to have the given figure and the accent agree. That is, if a figure naturally divides itself into groups of two or four, it should be practiced in groups of three or five or six. The player is thus training his sense of rhythm so that he may think a group of five as easily as one of four. Also he gets the ability to control the more unruly fingers by sending to them sufficient nervous energy to produce a strong accent.

Another point, the key should always be put down firmly as far as it will go—soft or loud, fast or slow, the key must go to the bottom of its dip. If this is not done, in rapid or *pianissimo* playing some tones

will be slighted or left out entirely; they will be uneven in rhythm, in intensity and in quality. Worst of all, there will be a confused mental picture of what the tones are, and unless the mind thinks accurately the hand can not express correctly the musical idea.

Mastering Each Movement Separately

THE VARIOUS actions of the hand, arm and finger should be practiced separately and in combination, and, when mastered, can easily be applied to the actual playing of compositions. Quality of tone depends on the action used; so technical practice may be made more interesting by trying to produce different tone quality. We should also practice with reference to intensity, play with crescendos, diminuendos, swells and so forth. Studies that require the same actions should not be practiced consecutively; one set of muscles should be given a chance to rest while another is in use. Neither should the technic of the pedal be slighted. After watching the pedaling of some great artist, seeing his foot almost flutter with the rapidity of its action, one can not but recognize the fact that it requires technic of the foot to play the piano well.

The worst effects that poor players get from the piano come from bad pedaling. No matter how well the composition may be played in other respects, if the pedaling is bad all the effects are bad. It is as if a painter should paint a beautiful picture and then, while the paint is still wet, rub his hand over it. Bad pedaling destroys the outline of every phrase, spoils the beauty of every tone, makes legato and staccato impossible and reduces the effect to one great smear.

Many different schools of technic have arisen among players, the principal difference between them being in the position of the hand. The old Stuttgart school taught that the fingers should be raised high with

the knuckles depressed. This method seemed to come from a kind of perverse reasoning that, as it is harder to raise fingers high with the knuckles low, a player who succeeds in doing so will a stronger blow on the keys—a process reasoning that, if applied to other activity in life, would require one always to handicap oneself before one attempted to anything.

Where Personal Opinion Finds Pl

LSITZ and Chopin played with the quite flat, Von Bülow and d'Almeida with the fingers slightly curled up. Leschetizky taught that the knuckles should be rather bent and the fingers but slightly curved. The truth is that there is no position, no one way of touching the keys, no one action that will always answer purpose. But in teaching and in one's practice, the reasonable way is to give most attention to those actions that are the greatest use. Such practice should be one's daily bread. Other positions and actions may safely be left for special practice when the occasion for their arises. But no pianist should allow himself to think that he has exhausted all available knowledge of technic. New ideas are constantly coming to one's notice; he who keeps an open mind and adopts the new thing that has proved to be good will make the greatest progress and, in the end, be the greatest technician.

SELF-TEST QUESTIONS ON M YORK'S ARTICLE

1. What are the three necessities of pianistic development?
2. What are the dangers of mere muscular training?
3. What is the first step in acquiring technic?
4. What is Paderewski's first step in learning a piece?
5. What means may be used to develop the sense of rhythm?

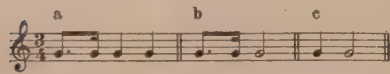
Musical Jargon of the Radio Clarified

A Popular Interpretation of Technical Terms Heard Daily Over the Radio

By EDWARD ELLSWORTH HIPSHER

Part XVII

Mazurka: (German, *mah-soor'-kah*; French, *Mazourka*, *mah-zoor'-kah*): A Polish dance quicker than the *Polonaise* and much slower than the *Waltz*. It is strongly nationalistic and is in triple measure with a rather strong accent on the third beat of each. Also it nearly always ends on the second beat of a measure. Its characteristic rhythms are:



Melodrama: Originally, the opera. Still somewhat in use in Italy, in this sense.

A spoken drama with musical accompaniment.

A type of dramatic musical composition in which the actor's spoken words are accompanied by the orchestra which more or less elaborately comments upon the sentiments of the scene. Classic examples are the grave-digging scene of Beethoven's "Fidelio" and the dream in his "Egmont," the incantation scene of "Der Freischütz" and several scenes in Mendelssohn's music to "A Midsummer Night's Dream." Of rather highly developed "musical readings" of the more modern type, probably the most important is the accompaniment

by Richard Strauss to Tennyson's *Enoch Arden*.

* * * *

Menuet: (French; German, *Menuett*, *men'-oo-et*): A French dance said to have originated in the province of Poitou. It was preëminently the dance of the nobility, distinguished by grace, dignity and aristocracy, of which qualities the music naturally partook. To give variety to this music, a second part was invented and called the *Trio*, as it was set for three instruments whereas the first theme was for but a violin and bass. It thus has had a distinct effect upon the development of musical form, placing it among the most important of dances. To its original aristocratic nature Haydn added joviality, Mozart lent wit, and Beethoven gave an indescribable charm.

Three of the most famous of all minuets are the one in Mozart's "Don Giovanni," beginning:



the one from his "Symphony in E-flat,"

so popular with young pianists; and the perennial *Menuet a l'Antique* of Paderewski.

* * * *

Messe: (French, *mess*): A Mass, which see.

* * * *

Minnelied: (German, *meen'-nay-leed*): A love song.

* * * *

Minuet (English): See *Menuet*.

* * * *

Minuetto (Italian, *mee-noo-eit-to*): See *Menuet*.

* * * *

Miserere (Latin, *mee-say-ray-ray*): A musical setting of the fifty-first ("Penitential") Psalm, "Miserere mei, Domine (Have mercy upon me, Lord.)"

* * * *

Missa (Latin, *mees-sah*): Mass, which see.

* * * *

Morceau (French, *mor-sow*): "A morsel." A name applied to a short composition, or to any passage of a light and delicate sort.

* * * *

Morgengesang (German, *mor-gen-gay-sang*): A morning song.

Morris-Dance: An old dance of rural England. In four-four measure, it is supposed to have had Moorish origin.

* * * *

Motet (French and English; German, *Motette*, *mo-tet-tay*; Italian, *Moletto*): A sacred composition in contrapuntal style and usually unaccompanied. The church counterpart of the secular madrigal, *vice versa*. Used in both Catholic and Lutheran services, but largely replaced in England and America by the *Anthem*.

* * * *

Motif (German, *Motiv*, and French, *Motif*. Each pronounced *mo-teef*): musical text. A short theme, passage, melodic or rhythmic figure from which a larger melody or work is developed.

* * * *

Musette (French, *moo-sett*): A variety of bagpipe. Hence, a composition, or of one, with a drone bass in the style of bagpipe music, often used as the theme of a *Gavotte*.

* * * *

Moto Perpetuo: (Italian, *mo-to per-pet-oo-oh*): Literally, "perpetual motion." A name applied to a lively composition hastens along with no pause in its stream of rapidly scintillating notes.

(Continued on page 823)

Ginger Up Your Brains With Music!

Being Some Thoughts on the Effects of the Tone Art

A TALK TO READERS OF THE ETUDE BY THE EMINENT ENGLISH COMPOSER

CYRIL SCOTT

In which he Persuades us that Handel was Responsible for Victorian Gloom

LET US say you have just been hearing a concert. I wonder how many of you realize what music is actually doing to you? Perhaps you haven't thought of it? I hadn't myself till a few years ago. Then I came across a remark of the philosopher Aristotle on the subject, that made me think. In case you don't read the gentleman very carefully, I'll tell you what he said. He said that music has the power to form character and it makes people accustomed to feel certain emotions.

Now, that sounds a rather tall order; but mild in comparison with what Plato, the other great philosopher, said. He went on as to say that you can't alter styles of music without affecting politics and all sorts of things, and that is an even taller order. When I first read that, even though I'm a musician, I said, "What nonsense!" For no one's so cocksure that music is nonsense as the person who knows nothing about it.

At the same, I began to collect the few facts I've got, and to look into the matter. I thought about it for several months, and in the end I wrote a book. In that book I went so far as to say that music had affected both history and morals. Some people liked the book, and others said I'd written it with my tongue in my cheek and was making sport of them. That didn't annoy me, however; for writing that book had knocked some of the conceit out of me. At first I thought I knew better than Plato and Aristotle. In the end I found I was wrong. In fact, I'll give you all a hint if you really want to know something about a subject, try to write a book. You'll have to collect together such a mass of facts that you'll be a jolly sight braver when you've finished than when you began.

Composers and Pulse Beats

NOW I can't tell you in a few pages what each different kind of music is actually doing to you. But you can take it to me that each great composer like Handel, Bach or Beethoven has had a particular and specific effect on man—and the greater the composer, the more beneficial the effect. Even the composers you don't appreciate are doing you a kind of good, if you only knew it! I may say: "Drat that composer! He makes me stiff," or, "He shatters my ears!" but all the same he's doing something to your character which will make a bit easier for you in the long run. I'm just going to try and give you a hint as briefly as possible as to how music works. My best plan will be to try with a very simple example.

Once radio has come into existence, music reaches all sorts of far-away places where people seldom heard music before. There are districts where for centuries people have thought slowly and moved slowly; there are also individuals all over the world to whom one would like to say: "Now, then, pull up your socks and get a bit more on!"—but politeness forbids. Well, let's say one of these slow individuals is on his radio and listens to a lively

and exhilarating piece of music. What happens? It gingers him up a bit: his head begins to wag; his brain begins to act a bit quicker. It may last only a few minutes, I grant; but, when the process has been repeated over and over again, the effect becomes cumulative, as the doctors say. By slow degrees that man undergoes a change; he is not quite so dull-witted as he used to be. The music has put some "pep" into him!

and, as a result, you feel more kindly toward people in general. You don't want to go and have a row with the first person you meet, or even with someone who's annoyed or irritated you. You're not in the mood for that kind of thing. It would probably seem to you rather silly and childish at the moment; also, for the moment, the annoyance and the irritation themselves seem to have faded out of existence. And when we're feeling like that—soothed and

The same thing happens with regard to soothing music. If I could have repeated to that elderly couple, "You're soothed and relaxed," for five minutes on end, they'd probably have gone to sleep without my playing, but I couldn't, because they'd have got annoyed and sent me to bed; or their annoyance would have kept them awake. (Incidentally, when they woke up, I noticed they always pretended they'd never been asleep. That's a little form of hypocrisy many people indulge in—but that's by the way.) The point is that music is a more powerful form of suggestion than suggestion by words, because it can suggest the same thing for many minutes on end without boring people or putting their backs up. I could mention many soothing pieces that last several minutes, and many energetic ones that last longer.

Suppose I run across a friend in the street who's looking and feeling thoroughly out of sorts, and I say to him: "How splendid you look! how splendid you look!" for five minutes on end. He knows perfectly well I'm a liar, and probably thinks me a fool into the bargain. And that, of course, immediately spoils the effect of my suggestion. If I could somehow manage to suggest energy to him without giving him the chance to disbelieve me, I should very likely succeed in making him feel a lot better. And that's just what music can do.



CYRIL SCOTT

Tones Become Ideas

YOU MAY say you've never noticed any such change in people you know; but what about yourselves? Don't you feel different when you come out of a concert from the way you felt when you went in? If the music has been stimulating, you feel stimulated; if it has been soothing, you feel soothed, and so on. I can tell you, for instance, that several friends of mine who write books say that, if their brains won't work, they go and hear some music, and come home full of ideas. So there must be something in it. They don't come home full of ideas when they've been to a cricket match, let's say—at least, not ideas for books.

This gingering-up of the brain into activity is one of the most obvious effects of certain sorts of music. Another obvious effect is the stimulation of people's ambitions: they feel as if they'd like to do heaven knows what. As a man said to me the other day, "Goodness, after hearing that piece, I feel I could almost knock a bus over!" I'm sorry for the bus and the people in it, but that's what he said.

That Melting Effect

THEN there's the sort of music that has exactly the opposite effect—a soothing effect. After hearing that sort you feel calmer, your nerves feel rested;

stroked down the right way—we can't very well feel bellicose at the same time: we'd rather laze or have a little friendly chat, or even drop off to sleep for a bit. . . .

I remember when I was a little boy I used to go and stay with an elderly couple who were richer in money than brains. After dinner every evening they would say to me: "Now then, Cyril, do play us something soft and sweet. . . ." and I gave them what they asked for. After I'd played for about five minutes, they were both sound asleep in their chairs—and snoring. That's the effect soft and sweet music had on them—coupled with too much dinner.

Creative Suggestion

PERHAPS you'll have guessed by now how music works: it works by suggestion, of course. I don't mean the type of suggestion Counsel uses at a murder trial when he says: "I suggest that you strangled Mr. So-and-so. . . ." I mean what is known as curative suggestion—the sort a doctor employs to treat nervous complaints and bad habits. You remember Mr. Coué and his advice to people to repeat to themselves, "Day by day in every way I get better and better"? Well, it's something along that line. When we hear energetic music, it suggests energy to us in such a way that we begin to feel more energetic. It speaks to us of energy, so to put it.

London Sets Her Pace at Largo

WELL, NOW, I've reminded you of two of the most obvious effects of music; but there are many others less obvious. Take Handel's music. When Handel first came to England, morals were very lax, and people's behavior was—shall we say—not at all "nice." Then Handel wrote several oratorios including the "Messiah." What happened? Certain characteristics which I can't go into now, but which were to be found in Handel's music, began to inspire people with awe and reverence. This awe and reverence in the course of time got the upper hand, and the license and ribaldry which were fashionable when Handel first came to England became so unfashionable that people went to the other extreme.

I'll go so far as to say that in the Victorian times awe and reverence ran riot, and degenerated into gloom! (If people are too reverent, they lose their sense of humour and think it irreverent even to make a joke.) Those Victorians surrounded themselves with ugly dark horsehair furniture, imagining, for some reason or other, that everything dark and ugly must be spiritual. But that's not all. Something yet stranger happened. By filling people with such awe and reverence, Handel nearly did for his own music. Believe me or not, there actually came a time when people thought it irreverent to go and hear even an oratorio. Can you imagine that?

The Evolution of a Mood

YES, Handel nearly did for his own music; and I can quote a certain Victorian Dean to prove it to you. He said:

(Continued on page 823)

Music in Present Day Soviet Russia

An Interview Secured Expressly for The Etude Music Magazine from

EDWIN A. FLEISHER

PART II

Where Millions are Tutored

THE U.S.S.R., with its tremendous proletariat, naturally felt the need of stressing education of all kinds in relation to the masses. Illiteracy was enormous, but the people themselves were relatively intelligent. The problem of training this great untutored intelligence was and still is gigantic.

"The world has been very much astonished at times by the exceptional number of surprising musical geniuses that have come from the Russia of the past. This has been attributed to race, to superior educational methods, to master teachers, to conservatories, in fact to almost everything but the real reason. This reason is the discovery of a great talent at an early age and then the incessant interest of a fine teacher for years in its development.

The Source of a Country's Greatness

NO TALENT can be developed with one or two half-hour or hour lessons a week. It takes hours and hours and hours together with a teacher of the most sympathetic understanding. This the Russian teachers gave when they found one with such a gift. The child literally became a member of the household of the teacher, who spared nothing in time, energy and what may be called pedagogical affection. When a great teacher adopts this plan, great results may be expected. Such a teacher was Leopold Auer; and it is noteworthy that no eminent violinistic star has come from Russia since Auer left.

"There is nothing in education in music that will ever take the place of the interested private teacher—the mentor. These teachers will never be paid for what they give. In Soviet Russia of today they are still continuing the practice of nurturing talent. The best of teachers receive little or nothing, judged from our standards.

Filling the Pedagogical Ranks

LET US see, however, what the U. S. S. R. itself has to say about musical education for the masses. G. Polyanovsky, a well-known Soviet critic writes:

"From the very beginning of the Revolution, all musical forces in existence were placed at the disposal of the broadest circles; concert tours visited the factories, musical and choir circles were organized by the thousand, the choral studios of the Proletcult and musical schools responded to the aspirations of the masses after musical culture, jealously preserved, under the Tsarist regime, from the invasion of proletarian elements.

"There was at first an insufficiency of musical-pedagogues. In time plenty of of circle-leaders came forward, not, it is true, always highly qualified, but music-lovers with social leanings. The demand for such exceeded the supply.

"During the last twelve years the cultural demands of the masses have increased enormously, and with them the demand for good music. The last few years have furnished a vivid lesson to all those scept-

tical of the artistic potentialities of the toiling masses.

The Wheels Turn for Art

PERMANENT opera theaters, widely developing their work among the masses, exist in Dnepropetrovsk and other industrial centres. All the singers, musicians, dancers and scene-painters are workers, passing through the school of amateur circles and growing up on the basis of their own club art. Many performances of operas or parts of operas have been given in Moscow, Orekhovo-Zuevo, Leningrad, Sverdlovsk, Ivanovo-Voznesensk and other centers, including ambitious operas such as 'Carmen,' 'Russalka,' 'Boris Godounov,' 'Faust,' and 'Eugen Onegin,' all by the graduates of workers' circles. In Kiev, 'Pagliacci,' in Kharkov, Rimsky-Korsakov's 'May-Night,' in the Briansk Works, 'Prince Igor' (Borodin) in full, and 'Russalka' in the Reyutov Textile Mills were given. In Leningrad Greier's 'Triumph of Reason,' and 'Stenka Razin,' and in Moscow 'Akeko,' 'Proriv,' and others have been performed.

"The increase of musical activity also makes itself felt in a steady improvement in the quality of performances and the increase of the number of workers' symphony orchestras. There are scores of trade union symphony orchestras in Moscow, such as the chemical-workers', wood-workers', textile workers', educational workers' and civil service; and musical circles are gradually filling out and forming symphony units in the remotest districts of the Soviet Union. To the latter category belong orchestras in Shelkovo, Orekhovo, not to mention those in the more distant centers such as Baku, Rostov-Don and Kiev.

Beethoven Leads

ALMOST all these orchestras can boast of high-class repertoires. The works of Beethoven preponderate, and workers' clubs even attempt his most difficult works, the Upper-Dnieprovsk orchestra performing the 'Ninth Symphony.' Mozart symphonies are also frequently played, as well as those of Haydn, Schubert and the works of Glinka, Borodin, Moussorgsky, and Tchaikovsky.

"Of late there has been a strong tendency, especially in provincial music circles, to organize mixed orchestras from domra circles and club brass bands. The string instruments in symphony orchestras are being supplemented by domra quintets. In Moscow and the provinces Schubert's 'Unfinished Symphony' and Mozart have been performed by these means.

"The leaders of mass cultural-education organizations are occupied over the utmost use of native instruments for the inculcation by their means of the principles of musical culture of the broad sections of the toilers, as yet untrained in music. For this purpose types of native instruments are being perfected in a special laboratory of the State Institute for Musical Science.

The Accordion Dignified

THE FIRST instrument to be subjected to such investigation was the accordion—the most popular instrument known to the workers and peasants. A standard type of accordion, allowing for the execution of complicated musical works without any adaptation, has been created. Accordion competitions, singing competitions and choir and musical circle competitions, are of great importance as a stimulus for mass musical culture. Such events raise the scope of repertoires among the masses of musical amateurs and popularize the best examples of musical composition, since the more talented competitors give the difficult works of Chopin, Schubert and even Bach and Beethoven. This explains the great popularity of classical composers, if only of a limited number of their works, among the broadest sections of the toilers.

"The accordion sections attached to musical polytechnicums and schools help to raise the general standards among musical circles.

"Beethoven and Schubert Festivals have done much to popularize these great names among the masses of the workers in the Soviet Union. The excellent and inexpensive publications of the Musical Sector help to strengthen the influence of the great Masters of music among Soviet musical circles, whether choirs, string orchestras or accordionists.

"The work among accordionists has culminated in the organization of a series of accordion orchestras, actually coping with symphonies such as 'Egmont,' Beethoven's 'Third Symphony,' and the Grieg 'Suite.'

Concerts to Popularize Music

THE CLUBS not only are the headquarters of amateur music but also are bases for the popularization of serious music by means of professional organizations. Thus, the best symphony orchestras (the Leningrad Opera and the Persimphance in Moscow) visit working-class districts and give symphony concerts accompanied by explanatory lectures. The concert organization, under the auspices of the Moscow Council of Trade Unions, Culture Section, has played an important rôle as the exponent of musical ideas to the masses, with its hundreds of symphony and popular programs for organized trade union audiences. Concerts in one of the biggest concert-halls in Moscow—The Column Hall—are given to whole factories, and the workers from provincial enterprises such as the Bogorodsk textile workers, Ramensk workers and others.

"The best trios and quartets in the Soviet Union visit all the industrial districts: the Donbass, the Urals and others. Here the works of Beethoven and Tchaikovsky are heard in pit districts and seem to acquire in these grim surroundings special significance.

"Of late special attention has been paid to the repertoire of brass bands, the purveyors of music to the streets. Marches, songs and revolutionary tunes are care-

fully selected and classical and national music in the best forms are gradually being heard in the streets of the Soviet Union.

"A great field has been opened for development of music among children in music teaching. Music is winning itself a more honorable place in the schools with every year. Folksong and simple examples of classical music are the fundamental material for children's choirs and orchestras.

Controlled Films

MUSIC of the cinematograph is subjected to strict control. The question of the musical illustration of films makes their quality, seeing that they are listened to by the thousands of millions, of the greatest importance. A vulgarity in the repertoire of film musicians is fastidiously weeded out and place taken by good music. The music mentioned in advertising films in the provinces. This is a quite new movement, only on the threshold of its development but its importance for mass musical education is indubitable.

"In the Soviet Union the radio, as in other countries, plays an important part in mass musical education. Various concerts are transmitted for the worker, peasant and for children. Peasant listeners-in are treated with doses of familiar folk-songs, past and present, gradually varied by more complicated forms of music, such as the lightest classical forms instrumental and vocal, opera numbers of symphony music. More and more music is being transmitted over the radio, during the mid-day rest, after dinner, and in children, evening concerts. There are one-hour, half-hour and three-hour concerts chosen for definite types of listeners—young communist, Red Army, workers, peasants, pioneers and, finally, for unsophisticated audiences.

Widening the Horizon by Radio

STATIC forms of music are gradually being supplemented by active forms such as the teaching of songs, selection materials, lecture cycles on the history of music and so forth. The practical analysis of the form and content of music over radio facilitates the widening of the musical horizons of the mass listener-in.

"The great musical festivals—Olympiads (held in Leningrad and various provincial towns), with their innumerable choirs and orchestras, testify to the profound influence of musical culture on the life of the toilers.

"The old forms are gradually yielding place to the new. The amateur accordion player is giving way to the musical ponent of Chopin on the accordion; instead of cheap waltzes and vulgarized march brass bands are playing Wagner, Beethoven and Tchaikovsky. New types of gymnastic dances are taking the place of trite exhibitions of pseudo-gypsy dances. Pseudo-gypsy songs are being replaced by excellently harmonized folksongs. Songs of the national minorities end

(Continued on page 820)

Breaking Into Metropolitan Opera by the Back Door

Starting at the Bottom Rung of the Operatic Ladder

By V. A. BUTCHER

Would you like to sing at the Metropolitan opera house? Not so difficult—if you are not too ambitious!

To those who think of the Metropolitan in terms of scintillating stardom, enormous salaries, fame and applause, the statement will sound strange indeed. The prima donna soprano and the tenor are not the whole of opera. For there is the chorus.

Considering the thousands of young men studying voice in this country, it is not to be noted that probably not one of them thinks of opera in any other terms than that of singing the title rôle. And, as there are as yet only two principal opera companies in the United States (and they are dominated by Italian singers) the chance of attaining the highest rung of the operatic ladder is small indeed. The Philadelphia Grand Opera, however, is coming on apace with many American singers and a marvelous future.

The vocal student who aims at singing at the Metropolitan need not despair entirely. For she may sing at the Metropolitan Opera House almost any season; but he will not be content with a small part. Advancement is not hard to gain, nor need one have a great voice or talents.

For ambitious vocal students who wish to study for the opera chorus, the Metropolitan Opera Company maintains a choral training school in which singers are trained, at the expense of all expense, for choral parts in various operas. Once a year, in January, the time is usually advertised in the daily papers, tryouts are held for places in the training school. Application for the school is made by mail, and the applicant is assigned a time to appear for a voice

The Tryout Ritual

THE AMBITIOUS vocalist, in fear and trembling, appears at the opera schoolrooms at the appointed time. Under his arm he carries several solos, carefully prepared to show off the operatic power of his voice. But in vain have been his preparations! He finds perhaps a hundred or more applicants have been appointed to the same hour. He is given a number and told to wait his turn.

The director of the school finally appears and takes his place in a small studio. One by one the applicants are admitted in their alphabetical order. The carefully prepared solo is cast aside; the *maestro* cares not only for the voice. He plays a simple melody on the piano and bids the applicant sing. Two or three times repeated the *maestro*, after making a few notations on a filing card, motions with his hand. The audition is over.

Several days later, if the applicant has been successful in the preliminary tryout, he receives a postcard requesting him to appear a second time. At this second test he goes through the same routine is gone through, and, if the applicant passes this test, he is notified several days later to appear for a rehearsal. Thus begins the training of an opera chorister in the Metropolitan Choral Training School.

The Iron Rod of Rhythm

EDOUARDO PETRI, director of the school, is a man abundantly endowed by nature for the particular task of molding undeveloped talent into efficient choristers. Tremendous energy and zeal, combined with great musical understanding and infinite patience, enable him to hammer the rawest material into a usable choral instrument. Time and rhythm are all-important, and the *maestro* makes them emphatic. With a steel rod for a baton and a music stand which he has covered with a sheet of zinc, the *maestro* beats out the time in no uncertain manner. Several music stands have been demolished by his relentless emphasis on the beat, in spite of their zinc coverings.

He believes in so-called "sight-singing"; he drills the chorus by rote and by constant repetition. Nothing is left to the chorister's conscious mind. When he has rehearsed the same chorus several hundred times during a period of five or six months, that chorus is a part of him. He can sing it as if he had lived with the composition.

The choral training school is primarily designed for the young man or woman who has to work at business or trade during the day and who views singing as a pleasant avocation, or, one might say, who sings for the joy of singing. Practice is usually held two evenings a week, although, during the opera season, with an important chorus to be thoroughly learned, rehearsals are held three and sometimes four times a week.

Tedious Tilling

SIGNOR PETRI is a tireless worker. Every year a new crop of choral school aspirants take the try-outs and are duly enlisted in the training school. Yet, to train these operatic recruits into efficient choristers is not an easy task. But the *maestro* accomplishes wonders with his untiring patience and his persistence in "going back to the beginning."

At the end of the first year's work the young chorister is surprised to find that he can boast of quite a repertoire of operatic choruses from such operas as "Lohengrin," "Aida," "Gioconda," "Norma," "Fidelio," and "Die Meistersinger."

When the opera season opens in the fall, there are thrills and rewards for those who have spent so many spring and summer evenings in rehearsal. Sig. Giulio Setti, chorus master of the Metropolitan, finds that he needs an auxiliary chorus in certain operas on the year's repertoire to augment the regular Metropolitan opera chorus. Members of the choral school then have their big opportunity to sing behind the footlights of the world's greatest opera house. They are given stage door passes; they wear the colorful costumes of the various operas.

Who can describe the thrill of being back-stage at the Metropolitan, of seeing one's favorite opera from behind the scenes, of talking with chorus singers of years' experience in many parts of the world, of "hob-nobbing," so to speak, with the greatest singers of the day? Or to watch, from a vantage point of only a few feet, that great soprano or tenor one used to hear from a remote corner of the gallery?

The "First Night" of a Chorister

LET US follow the experiences of the young chorister on opera night at the Metropolitan.

Armed with his pass he enters the stage door on 40th street. The guard inside the door directs him to the proper dressing room, usually on the third floor. He climbs the long three flights, working his way on the landings through numberless trunks and boxes, variously labeled with steamship and hotel tickets from all over the world,



How the Diamond Horseshoe will look to you as a Star at the Metropolitan

The opera choruses, of course, are sung in foreign languages. The *maestro* imparts the pronunciation to the choral members, and after several hundred times over the choristers usually have a good idea of the sound of the words. The general philosophy held by most of the young choristers is that no one in the audience is going to hear their mistakes in pronunciation anyway.

The choristers are allowed books for two or three rehearsals, chiefly for the words, not the music. The *maestro* does not be-



Scene II from Act I of Verdi's "Aida" at the Metropolitan

and taking care not to bump his shins against Signor Martinielli's or Madame Rethberg's trunks. Finally he reaches the dressing room.

All around the walls are hanging gayly colored costumes in every style and variety imaginable. Other choristers are already there, struggling with their outfits, pulling on tights, debating as to which is the front or back of a garment, trying to find leggings or sandals that match, and crowding around the small mirror applying a few make-up effects. No particular costume is assigned; first-comers get their choice of costume.

While dressing, various members are heard singing or humming. One may be singing a portion of the evening's opera, another an ambitious solo from "Pagliacci"; two others may be singing a duet from "Forza del Destino." Here, indeed, is the soul of opera!

On with the Wigs!

WHEN COSTUMING is almost completed, the wig-master arrives, accompanied by a basketful of rope and hair wigs. These are quickly passed around, and the choristers are transformed into long-haired citizens of another age. A bell rings. It is time to "go below" to the stage. One by one the motley choristers file down the three flights to the back-stage.

Several hundred singers, members of the ballet, directors, supers and stage-hands are crowding back of the drop-curtain. The first part of the act is already in progress in front of this drop-curtain. Signor Setti is perched on a ladder, cutting a peep-hole in the curtain in order to see the conductor's beat. The strains of a duet are heard above the back-stage hubbub.

Finally the first scene ends. The audience applauds; the front curtain drops.

Immediately property men take charge back-stage. The drop-curtain goes up; lightning changes are made in scenery; and the choristers and ballet take their positions. Assistant directors climb ladders in the wings, to transfer the orchestra conductor's beat to singers who cannot see the front of the stage. Signor Petri runs about exhorting the members of the choral school to "keep their eyes on the man on the ladder" for the proper beat.

Someone calls out *Silenzio*, and the hum of conversation and commotion ceases. A signal is given. The curtain parts. The big scene of the opera has started.

Such is one night in the life of a choral school member. He may be on the stage only half an hour; yet it is thirty minutes of dazzling brilliance, of glorious singing, of fancy and make-believe.

The choral school member has done his bit. Perhaps his pay has not been great, as opera salaries go, but he has received better remuneration than mere coin. And, as Signor Petri expresses it, "After all, it is the Metropolitan!"

SELF-TEST QUESTIONS ON MR. BUTCHER'S ARTICLE

1. What are the first steps in gaining admission to the Metropolitan Choral Training School?
2. What is the all-important consideration in choral singing?
3. How is it made possible for a member of the choral school to appear in actual opera?
4. What is the procedure followed in costuming the chorus?
5. How are those out of sight of the orchestral conductor given the beat?

Some Popular Confusions

By HERBERT WENDELL AUSTIN

STUDENTS have a hard time in distinguishing between the terms *time* and *tempo*. Some people even accept them as interchangeable synonyms, regardless of the distinction accorded them in music textbooks. By the term *time* we refer to the mathematical pulsations in a measure, and incidentally in the entire composition. Hence such signatures as $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$, and so forth are *time* signatures and do not affect the *tempo* of a composition in the least. *Tempo* means the general movement of the music, or, in other words, the speed at which a piece is to be played. Therefore, *tempo* is indicated by *adagio*, *andante*, *moderato*, *presto* and other expressions that signify the speed of movement.

Another confusion arises in distinguishing between the *length* and *accent* of a note. In any kind of time accent is usually certain to fall on the first pulse

of a measure unless it is transposed to another pulse by what is known as syncopation. Regardless of where the accent falls, that particular note does not necessarily have to begin a long note. On the contrary, we find in well-written music that unaccented counts or pulses begin a long note. Nor did they in any way destroy the general accent or rhythm of the composition. In other words *accent* means the stressing of a note, while *length* signifies the duration of a note. Therefore, in playing a composition, do not become confused when an unaccented count begins a long note. Just play on and do not accent the note unless it is indicated as accented by some of the accent signs. Hold the note for the proper duration of time, however. Remember that *length* does not imply *accent*, and in a short time this confusion will have passed away.

Building Scales Before Playing Them

By HELEN D. BOWMAN

NO STUDENTS of music should be deprived of a knowledge of the fundamentals of harmony. Harmony notebooks should be provided for each beginner and a few minutes of each piano lesson period be devoted to work in this subject. Thus every child learns to build scales and understands the structure of both the major and the minor. The principal chords in the major keys are the new feature on the second trip through the scales and, on the third trip, the principal chords in the minor keys.

Such notebooks prove very helpful as references for the student in playing the scales which he has already written. The one written and brought for approval at one lesson is assigned for playing at the next lesson. Thus the student is introduced to that very vital part of piano instruction, scales, with those inevitable questions of "Why are there two sharps in the key of D Major? What does one flat in F Major mean?" anticipated and answered before they are even asked.

Why Great Artists Succeeded

IV

JASCHA HEIFETZ

By CHARLES D. ISAACSON

GLANCING at the title, the obvious answer must be: "He had genius. That's why he succeeded." Now, I shall not beg the question and attempt to repeat the definition that genius is ten per cent inspiration and ninety per cent perspiration.

Surely if ever a lad were born with the unmistakable mark of the master upon him, that boy was Jascha Heifetz. When first a little violin was given to him, the fingers of his left hand found their way securely along the strings, unfalteringly, while the right hand held the bow and drew out the tone without hesitation and with subtlety of touch. The pages of music were placed before him and he read them long before the letters of the alphabet had any meaning for his child's brain. Masterly compositions played themselves through his instrument, somehow attaining the traditional phraseology, somehow reaching deep into the generally obscured emotions and ideas which form the spirit within the musical body. Genius. Unmistakable genius.

The child, Jascha, listened to the adulation. His ears burned with the praises of family and friends. Everywhere he turned he was crowned. It was a glorious adventure, but a very trying experience. Those who listen to the performances of the mature Jascha Heifetz undoubtedly find him difficult of understanding. He is so perfect that, when recently he played a bad note, I wrote: "Thank heavens for that! Now we know that he is human after all." But it isn't his perfection which bewilders. It is something else. We watch him in his imperturbable attitude toward his audiences, scarcely smiling, bowing to the thunders of applause in a way which is so aloof.

Schooled to Meet Good Fortune

JASCHA is not without emotion. Listening to the heaven-scaling phrases, need one make such an explanation? Jascha wears a cloak, a mask, call it what you will. To be sure, this cloak is on him not only when he is on the stage, but wherever he goes, in society, among his friends, with his family. "Even in his most ecstatic moments," said one who knew him well, "his expression never changes."

I wonder if many of those who study human nature realize how this boy learned to school himself. It is not that Jascha Heifetz is without regard for his audiences or that he feels the applause is his due or that he has no gratitude to offer those who cheer his efforts and his genius. There is nothing of this about Jascha Heifetz. He has retained his soul, that of an artist. And no artist truly faithful to his art has ever felt himself superior or believed that he has touched perfection. Even as one who madly loves a woman publishes his unworthiness, so it is with

the artist. Jascha Heifetz is still str to solve the mysteries of Art. Who is praised, he has thanks for the but within himself the truth is stro than the applause of the multitude.

Throughout the life of this violinist has fought his biggest battles not himself as a violinist, but with himself a human being. It would have been easy to admit the praise and settle down a nice, calm existence. Why work? A slave when you are on top? As a matter of fact, however, on top is just the place where there is no time to rest from work.

Jascha understood this instinctively. His teacher can make a pupil cognizant of fact. The lazy pupil will never become the master, and the master who succumb to the temptation to rest on his laurels not long for this artistic world.

Only his Violin Speaks

JASCHA HEIFETZ is a rare specimen among musicians. It was Kreisler who said, "He is the master of us all." I call him the sphinx. They try to penetrate through the armor. They will never do it. It is a protective exterior which Jascha created about himself, even as the chrysalis weaves its cocoon.

This is the way his brain works. I base what follows principally on what Jascha has himself said to me: "I am a child. You are all praising me. My father is mad about me. All of my family there is no one like me. All my friends say many wonderful things about me, the audiences applaud loudly. I listen to my own playing. I find many faults in it. I practice hard and yet I want to practice more; and even though audiences applaud a number, I am not half satisfied with it, and I go back and practice again and it gets a little better. As I am forming on the platform, I'm saying to myself: 'Why am I doing it that way?' My teacher says I must be very careful that I must not let the audiences know I don't like what I have just done. I watch people playing cards. They play what is called a poker face, neither let anyone know when they are delighted or disgruntled. I make a poker face for myself so that the audiences will never know when I am dissatisfied with myself or with them."

Let it be said then, once and for all, Jascha Heifetz is far from being the sonification of ego, though, even if he chose to be so, he would be justified.

Here is an example of an immortal artist who chose to build a tremendous wall between himself and the world in order he might advance in his art without promise. God make artists know this means to walk fearlessly, without consciousness and with refusal to promise!

"Three things go to make up a great artist. Two, of course, are talent and technique. The third, and the most important, is character, soul, bigness of spirit—call it what you will. It is the quality that is least susceptible of definition and analysis, and the one thing that the public always and unerringly senses, sometimes long before the critics have recognized it. Paderewski has it. Whether seeing him, or hearing him speak, or listening to him play, you say to yourself, 'Here is a great person.' And great persons are such rare visitors that one cannot see them go without wishing that they would stay just a little longer."—DEEMS TAYLOR.

Is Culture Progressing in Musical Art?

An Interview with the World-Famous Virtuoso

MORIZ ROSENTHAL

By R. H. WOLLSTEIN

Moriz Rosenthal was born in Lemberg, Galicia, in that Slavic region that has bred many musicians, in the year 1862. His father was a professor. His musical gifts asserted themselves when he was there. He first studied piano in Lemberg, under Mikuli, the eminent Chopin scholar, and was one of the earliest to ascribe seriousness to Chopin, and to interpret it as other than a sentimental dreamer. The story goes that, at ten, Rosenthal left his entire way from Lemberg to visit Rafael Joseffy. Joseffy, attracted by the child at first, but, after hearing him play, was so delighted with his attainments that he agreed to teach him. At thirteen, Rosenthal made his public debut as a child prodigy. He followed the following summer under the tutelage of Franz Liszt.

From then until he was twenty, Rosenthal withdrew from public activities. He devoted himself to study, entering the University of Vienna, where he received the degree of M. A. with highest honors. He attended the lectures of Zimmermann, Schlick and Brentano, and distinguished himself especially in philosophy, philology and aesthetics. At twenty he returned to his musical career. After a sensational Vienna appearance, he again studied with Liszt. Since then he has devoted himself to a notable career. He was appointed Court pianist to the Queen of Roumania, "Carolyne," and to the Emperor of Austria. His hobbies are varied. He prepares his program notes, and takes a lively interest in books and writing. He often intersperses his conversation with apt quotations

from the poets; in German, Heine is his favorite, and, in English, Kipling. He speaks eight languages, including Greek and Latin, both of which he is able to use as living tongues. He is fond of boxing, fencing and all manner of out-door sports. Mr. Rosenthal makes his home in Vienna.)

"MY ADVICE to aspiring young musicians is, first gain a fluent mastery over your instrument at as early an age as possible. Then, with that foundation, *don't* look for outlets to 'do things.' Rather, give yourself a few years of serious study: study music, aesthetics, philosophy, art, history and literature, and awaken within yourself a cultured person. At the point where the musician within you unites with this cultured man, your chances of genuine artistry are doubled, and the goal before you is a well-rounded, worthy one.

"You have an instrument before you and the ability to play it; you have great works before you, and the desire to make them sound forth in an interpretation of your own. Yet the musicianship that is the combination of that ability plus that desire can be no greater than the sum total of *You Yourself*. This seems logical and self-evident enough; yet the failure to realize it has thrown a shadow across many a promising beginning. Unfortunately, the world at large inclines to stigmatize musicians as a class as one-sided and fairly ignorant. It is regrettable that that opinion has been allowed to grow; for, if you analyze it, it is false. No truly great interpretation can be conceived by a person who is not trained to think and to feel deeply; and to do that is the earmark of a cultured man. A reason why so many young musicians, of promising parts and encouraging beginnings, fail to go on is, not a lack of fundamental musicianship, but the failure to develop *themselves* beyond the status of a clever child.

The Soil for Musical Growth

"TO PROGRESS musically, you must possess an adult culture in varied fields. Quicken your interests in the world and its workings; acquaint yourself with the multitudes of things which, besides music, make up the very fire at the heart of the earth. Acquaint yourself with names like Aristotle, for instance, or Sophocles, Socrates, Sappho, Victor Hugo, Lamartine, Marcus Aurelius, Ptolemy, Petrarch, Cervantes, Seneca, Horace, Froissart, François Villon, Copernicus, Shakespeare, Dante, Molière, Corneille, Racine, Schiller, Goethe, Voltaire, Frederick the Great, Napoleon, Rousseau, Pasteur, Sebastian Cabot—and hundreds more like them. Acquaint yourself not only with their *names*, but with what those names represent—the fields of human endeavor they enrich, the countries to which they belong, the very spirit of the times that bred them.

"If, for example, you realize the significance of Jean-Paul, of Goethe, Fichte, Schelling, Tieck and Novalis, with his 'blue flower,' the entire richness of Romantic music will unfold itself before you like an open page. You will understand what Schumann is getting at in works like his 'Carnaval,' his 'Papillons,' his 'Kreisleriana.' Familiarity with the political seethings of the eighteenth century, culminating in the French Revolution and the early days of Napoleonic glory, will give you an appreciation of the sentiments which spurred Beethoven to write the 'Eroica.'

"No one mind can hope to grasp everything, to be sure, and no one person's recommendations can serve as a standard of selection. But you will have a good start by familiarizing yourself with the outstanding figures of each country; and the threads you pick up and the interests you acquire in exploring these will guide you rightly enough for further study.

To Put the Fine Edge on Intellect

"NOT THAT I advise the budding artist to make a bookworm of himself—although I myself believe in plenty of good reading. There must be other broadening outlets—hobbies, if you like. Art and sculpture help us strike a balance in seeing the very things we are trying to express in notes and tones brought out through the medium of line and form and color. Chess makes one mentally alert. Boxing and fencing develop one physically. I do not suggest these dogmatically; I am simply mentioning things that please me as excellent *developers*. The sum and substance of what I would urge upon young musicians is, 'Make yourselves versatile, well-rounded, and cultured. Be able to be alone. Not that you must be so—that would be abnormal. But have it within your power to be so. Then, out of the richness within you, you can give to others, through your music, that depth of thought and feeling which makes for great art.'

"I was distinctly fortunate in the time and place of my own early development. It means much to have lived in Vienna, Weimar, Rome, in bonds of friendship with men like Liszt, Rubinstein, Brahms and Albéniz. But, as the most important factor of that early development, I count

the years of free-lance study I spent at the University of Vienna. I was brought to Liszt as a 'Wunderkind' at thirteen, and made my debut at twenty. I spent the years between studying music, philosophy, art, literature, aesthetics and cultural and political history, trying to absorb the very *Zeitgeist* (spirit of the age) of the music I played, as I played it. That is what I counsel others to do.

The Wonder Child is Presented

"IT WAS Bösendorfer, the manufacturer of pianos, who took me, at thirteen, to Liszt, when he visited his relatives in Vienna. The Master received me with the greatest formality, and heard me play the works of Chopin, Beethoven, and, finally, his own *Campanella*.

"*'Mein lieber Freund Bösendorfer,'* said Liszt (*Mein lieber Freund* was Bösendorfer's official title at Weimar), *'in diesem Knaben steckt ein Künstler der nicht stecken bleiben wird!'* (In translation, that cannot approximate the adroit play on the word *stecken*: 'In this lad there lives an artist who cannot be kept down.')

"That summer I accompanied the Master from Weimar to Tivoli, on the outskirts of Rome, and had a lesson with him every day. Then, after I had put myself through my years of study, and had made my debut in Vienna, I went under Liszt's tuition once more, for three seasons at Weimar.

"The impression of Liszt that persists to-day—and often on the testimony of those who did not know him—is that in teaching he seemed a dynamic technician, concerned with dazzling effects. Nothing could be more false. He took adequate technical resources quite for granted, and paid the matter no further heed. *Technic* was not a goal in itself; it was simply one of a number of purely mechanical fundamentals—like a facility for reading notes and a mastery of harmony—that one had to have well in hand before being permitted to come before him. Many a time have I heard him tell pupils to see to the washing of their dirty clothes at home! He meant, of course, that purely technical matters were too basic to require formal teaching.

The Sublime Concept

"NO, LISZT'S first consideration was the great line of conception, the consistently noble and heroic interpretation. You must remember that he was a profoundly religious man, and all the more inclined to religion and mysticism at the period when I knew him, through the influence of the Princess von Wittgenstein. Much of the time, though not always, he dressed in the clerical garb of the abbé. Naturally, then, he treated music as one phase of religious or spiritual utterance. He sought in it a mystic fervor too deep and too subtle to be touched by words; through music he sought an approach to a complete and abstract idea of God. Nobility of line, purity of conception that amounted to a sort of religion in itself, and heroism in playing—those were the characteristics of Liszt's music; those were the essentials he taught.



MORIZ ROSENTHAL

"By a curious inversion of fact, I hear the critics of to-day censuring the days of my own development for putting too much stress on technic and 'externalisms.' I am inclined to say that precisely the opposite is true. There are no great, grand, alone-standing interpretations being formed to-day. And yet, from a purely technical point of view, everyone plays well, and rather effortlessly, too. The average technical equipment is far more developed than it used to be. Quantitatively there are far more pianists before the public to-day, who play very well, than there were when I was a boy; but not one of them equals the giants of the old days. You produce scores of extremely capable players, but, out of those scores, there is not one to equal—let alone to surpass—Rubinstein or Liszt. There is no *greatness*. The modern school of interpretation has left stark, cragged heroism behind. It strikes, at best, into a sweet, well-regulated field-vale-and-woodland order of feelings. I have even heard the argument put forward that a musician should not *feel* at all—he should simply perceive the emotions he wishes to arouse, cerebrally!

The Faded Flower of Knighthood

"I BELIEVE that the war and the tendencies, of course, that produced the war, are directly responsible for this absence of the heroic element. Among the many splendid things that the war killed, it killed the ideal of personal bravery, of personal heroism. Our ancestors saw the ideals of knighthood fall into disuse with the introduction of firearms; not alone the methods of warfare changed, but, gradually, the entire system of life. And the same process is being duplicated in our own day. The throb of splendor, of heroism, attendant upon the hazards of personal encounter in war, fell into the discard with the arrival of shrapnel and tanks. And a 'tank and shrapnel' philosophy extends beyond the battle-field into every human act. There is little heroism in this post-war life; people have grown cynical, dulled. They call heroism a 'gesture' and wonder what is 'the good of it.' As well ask the 'good' of truth and beauty and sacrifice. It is this spirit of post-war cynicism, of benefit seeking, of tank mechanism that has crept into to-day's playing. It has come unconsciously, of course, but, none the less, there it is. That is why I am amused when I hear To-Day—cynical, mechanical, post-war To-Day—charging Liszt's age of musicianship with too much technical display and not enough 'depth of interpretation.'

"Heroism, to be sure, is not a part of to-day's philosophy; but it is a tremendous error to disregard it in music. Just as it would be an error to disregard the religious element in the works of Bach and Beethoven because the spirit of religion no longer has the hold on modern life that it had in their times. There is a literal and poetic side of heroism as well as of religion; and it is the business of music to seek out these poetic aspects and stress them, in very contrast to the more drab phases of life. That is what Liszt believed.

"The superb technical facilities Liszt had at his command led him, occasionally, to set himself feats of bravura superior to those of Paganini; but such single moments of display must not be permitted to crowd out his more important background of rich and poignant musical thought. The full value of Liszt's compositions is often underestimated for that reason. Liszt's greatest influence is not purely critical. There are many passages in his works—notably in his piano *Sonata*, his *Mephisto Waltz*, and many of his *Symphonic Poems*—that rank with truly great music.

The Calculated Leap

"I AM heartily in accord with the *idea* of progress in music; but I have the gravest doubt whether the bulk of recent compositions comes under that head. For one thing, modernism in music is too calculated, too consciously "on the lookout," to leap into place among the masters of music. I cannot persuade myself that great music results when the composer keeps one eye on his note paper and the other on the effect he is going to make. Throughout the history of music, progress has always asserted itself through the crowning achievement of one master. Great individuals—like Bach, Scarlatti, Beethoven, Schubert, Schumann, Chopin, Wagner—stand like mountain peaks, summing up their epoch, and giving it its physiognomy, its grandeur. After Wagner and Brahms, there has been no such great figure. There is none to-day, except, perhaps, Richard Strauss, at his best. Instead of one master *actually* standing as the descendant of the great, we have the depressing spectacle of hundreds of lesser men, achieving nothing lasting, but battling—by argument, by written declaration—for the place of succession. Only a sorry sort of 'progress' can grow out of this towering lack of inspiration, coupled with the determination to disregard all the *natural* fundamentals of harmony. There could be nothing worse for the development of music than the early under-valuation that fell to Wagner's lot. Since then, the very fact of hailing a composer as a meaningless mediocrity seems to serve as proof that a genius of Wagnerian proportions is being overlooked! So far, though, we needn't worry on that score!

Progress Out of Breath

"FROM THE public's point of view, modern works are demanded on every program; but they seldom arouse the spontaneous and genuine delight that the 'conservative' works do. After all, you can't work out a creative art as you would a problem in Euclid or a chemical experiment. It is true that each succeeding age takes more kindly to certain dissonances than did the age preceding. But that does not give us the right to disregard consonance completely, on the experimental assumption that, in a hundred years or so, music *may* sound that way. One of the causes that keeps the blood of modern music so thin is too much progress! Composers are worrying too much about the music of the future, trying to produce in advance an effect that has not yet had normal development.

"Debussy, perhaps, is generally conceded to be the greatest of the moderns. And, truly enough, he has written some beautiful pages; but a close examination of his work shows him to be less modern and inventive than is supposed. Take his use of the augmented triad. In 1590, Monteverdi used that chord—he was the first to use it. Chopin used it extensively, and Wagner almost abused it. The entire first act of "Siegfried," in the forging of the sword, is characterized by augmented triads. Debussy occasionally achieves some delightful pastel effects, but he is by no means historically inventive, either in this form or in others. Nor is Stravinsky's music built entirely from Stravinsky themes! 'Petroushka,' as soulful to me as the drumming of reveille, bears some startlingly reminiscent ideas. And public comment seems to have overlooked the fact that Ravel's *La Valse* is a waltz of Johann Strauss's, in borrowed form. Is it possible that people do not know this? Albéniz, on the other hand, is one of the few great moderns. His musical thought has deep roots and his novelties of form are entirely logical, showing harmonic progress without harmonic subversion.

Slaughtering Syntax

"THE PITY is that people can be so easily fooled in music. They may love music, but, through defective education, only the fewest understand it on the same terms of intimacy as they do books or even pictures. If a set of composers band together into a 'Movement' and say: 'We wish no more melody! We dedicate ourselves to dissonance, to atonality, to sheer cacophony!' they will always find plenty of musically ignorant listeners to accept their words as gospel. But the same people would react very differently if a group of novelists were to say: 'We are done with grammar! It is too old-fogey-ish to clothe our modern ideas! Henceforth, we shall write without syntax. No more nouns! No verbs! We shall use grunts instead of adjectives, and anyone bold enough to bring a conjunction into our midst shall be branded as a fossil who understands nothing of artistic progress!' It sounds funny? Not very different tactics are being carried through in music—with the approval, either silent or expressed, of contemporaries.

"Really beautiful things endure. But too much of anything even of beautiful music surfeits us. That is why, perhaps, we lend our ears so willingly to music that is distinctly *unbeautiful*. And yet, if we know how to look, we can constantly find new life and new charm in texts with which we are most familiar. I often amuse myself by combing works I have played for years, on the lookout for something new. Take Schumann's 'Kreisleriana,' for instance; all through that, no matter what mood or

key the individual numbers begin in, lyrical passages are in B-flat major. Look at the Schumann *Fantasia in C-Maj* which was dedicated to Liszt and always produced a curious reaction upon him. Liszt would never divulge what the actual associations were, but he could never be to hear it. Four separate times I was present when that glorious, sweeping first movement was played to him; and each time he turned quite pale and stopped playing before the movement was done. The C-major parts of that first movement Schumann has found his ravishing end—without once using the tonic triad, until end—perhaps a page and a half before it close. That is a tremendously difficult task of composition! There is really so much that is new and permanently beautiful in the 'old' works, that, for my own part at least, I should like to see them more thoroughly investigated before we pass them over in favor of thinner novelties."

SELF-TEST QUESTIONS ON MR. ROSENTHAL'S ARTICLE

1. What sports or games develop mental agility?
2. What was Liszt's attitude toward technic?
3. How may certain characteristics of modern music be traceable to the Great War?
4. In what way can progress be "too rapid"?
5. Who first used the augmented triad and what composers since then have favored it?

Music of the Months

By ALETHA M. BONNER

NOVEMBER

Historic Foreword: According to the earliest Roman system of reckoning time, November was, as the word *novem* (nine) suggests, the ninth month, but, in the calendar correction of the Julian era though its former name and day-number remained, it was assigned the eleventh place.

In the comparison of November's historic dates of ancient and modern consequence, the eleventh day seems one of favored significance. It was, by the Romans, given festive observance to mark the beginning of winter; and centuries later the same date became significant by the signing of the World War Armistice in 1918.

A sacred banquet of Roman celebration, called *cpulum Jovis* (Feast of Jove), made the thirteenth a fête-day. In the United States of America, the last Thursday in November has been set aside as a Day of National Thanksgiving. This holiday was first observed by the Pilgrim Fathers in gratitude for the bountiful harvest following the trials of their first year in America.

Gratitude for the plentitude of Nature has been described by Dante Gabriel Rossetti:

"This sunlight shames November when he grieves

In dead, red leaves, and will not let him shun

The day, though bough with bough be over-run.

But with a blessing ever gladd receives
High salutation."

November Program

1. Piano, 4 Hands:
 - a—Autumn Gold (2) Louis A. Coerne
 - b—Autumn Idyl (3) Pierre Renard
 - c—November (4) Peter I. Tchaikovsky
2. Piano, 6 Hands:
 - a—Autumn Days (3) Charles Lindsay

3. Reading:
 - a—The 103rd Psalm of Thanks David. King of Israel
 - b—Harvest Home, Introducing, "Come ye thankful people, come," etc. Dean Alfo
4. Piano (1st and 2nd Grades):
 - a—Autumn Song Walter R. b—Autumn Leaves J. F. Zimmerman
 - c—Harvest Dance F. Roscoe
 - d—Thanksgiving Day Adam Gell
5. Piano (3rd and 4th Grades):
 - a—Autumn Frolics Carl W. b—At the Harvest Dance Bert R. Antho
 - c—Song of Autumn F. A. Willan
 - d—Autumn Fantasy Franz Von Bl
 - e—Under the Leaves F. Tho
6. Piano (5th, 6th, 7th, 8th Grades):
 - a—Autumn Leaves Robert Schuma
 - b—When the Leaves Are Falling Edward Sch
 - c—Autumn Cécile Chamin
 - d—In Autumn Moritz Moszkow
7. Violin and Piano:
 - a—Under the Leaves (2) Rob Roy Pee
 - b—Autumn (2) Harold J. Hen
 - c—Autumn Glory (3) M. L. Prest
8. Anthems:
 - a—I will Magnify Thee Mrs. E. L. Ashfo
 - b—Sing to the Lord of the Harvest F. H. Bracke
 - c—Now Thank We All Our God Charles Huert
 - d—Autumn Memories (Secular) H. H. Pl
9. Four Violins and Piano:
 - a—Glory of God in Nature Ludwig van Beethov
10. Children's Songs:
 - a—November (Topaz) George L. Spauldy
 - b—Signs of Autumn Daniel Ro
 - c—Nutting Song (Action) Frances C. Robins
11. Adult Voices:
 - a—November Sky Louis A. Searmol
 - b—November Laslett Sil
 - c—A Song of Autumn E. A. P. Newcom
 - d—Hymn of Thanks Daniel Prother
 - e—A Song of Thanksgiving Frances Allitt
 - f—Thanksgiving J. L. Pea
 - g—Autumn Song (Soprano and Alto) Felix Mendelssohn
 - h—We Thank Thee, O Father (Tenor Bass) Alfred Wood
12. a—A Play for Children: "Rainbow's End (Time, one hour) Cynthia Dodd
- b—"Musical Diversion—Milkmaids and Farmers" George L. Spauldy

For junior voices (Time, 30 minutes)

The Philadelphia Orchestra

Its Origin and History

By FLORENCE LEONARD

IN PHILADELPHIA, as in Boston, the earliest musical enthusiasms found expression in church music. The principles of the Society of Friends, which Aitfield also urgently promulgated, were severe restraint on the musical tendencies both religious and social assemblages, however. It was a German Lutheran, August Falckner, who, ordained in Gloria Church in 1703, arranged that viol, flboy, trumpets and kettledrums, besides little organ, should furnish the music on occasion. For he was an ardent believer in the power of music to attract especially the young people, and even the slaves, to the services of the church.

There was music in private homes and at garden entertainments, but the first concert which tickets were sold appears to have been "A Concert of Music under the direction of Mr. John Palma," in January, 1777. Tickets were to be had "at the London Coffee House." This concert was followed by various amateur and professional efforts, until the time of Francis Hopkinson, "the first native poet-composer in the United States."

Judge, a Signer of the Declaration of Independence, a framer of the Constitution, Hopkinson yet found time and inclination to play the harpsichord and organ, to teach children of Christ and St. Peter's United Churches to sing (for which he received the thanks of the vestry) to appear as Composer at College Commencement, to experiment with the construction of the monica and of the harpsichord, to write the volumes of essays, poems, satires and other articles, to write words and music for a set of songs which he dedicated to Washington, and, besides all this, to join a group of about twelve musicians, amateur and professional, who met regularly to play "concerti Grossi." These players were probably the first orchestra of Philadelphia. The "Armonica," the same instrument which Franklin was experimenting with, was a set of Musical Glasses, and one, H. B. Vitor, a German, also constructed a set of the glasses, "never subject to come out of tune." Michael Hillegas, first Treasurer of the United States, was also the first music dealer in Philadelphia, having for not only the latest publications from Europe, but organs, harpsichords, violins, cellos, flutes, "Books of Instructions," and a Choice Parcel of Violin Strings and so forth."



LEOPOLD STOKOWSKI
From the famous Oil Painting by Seyffert

The Musical Fund Society

IN 1820, the Musical Fund Society was organized. Eighty-five men formed this Society, for "the relief of decayed musicians and their families and the cultivation of skill and diffusion of taste in music." The officers were Dr. William DeWees, President; Dr. Robert Patterson, Vice-President; Daniel Lamot, Treasurer and John K. Kane, Secretary.

Four years later, Musical Fund Hall was built, and for thirty years was the center of all musical activities in Philadelphia, excepting only the opera. "The Society maintained an orchestra and a chorus," says Miss Wister, "and conducted an Academy of Music which was the first school in Philadelphia permitted by Charter to confer Academic degrees in music." The members of the Society, professional and amateur, formed the orchestra and had strict rules as to rehearsals. They chose music of a high order for their performances, and, for the first performance of the "Creation," the score of which was procured only with great difficulty, they engaged trombone players to come from Bethlehem, as the instrument was unknown in Philadelphia at that time.

In 1845 the "First Symphony" of Beethoven, "The Entire Grand Symphony of Beethoven," was announced and performed, but with vocal numbers, serious and comic, interpolated between the movements. In following years the "Second Symphony" and the "Third Symphony" were given in the same manner, besides the *Overture to "Oberon"* and the "Midsummer Night's Dream."

Decline of Musical Fund Society

THEN CAME the period of the visiting virtuosi and also the increasing popularity of the opera, and the activities of the Musical Fund Society gradually declined until both Academy and Orchestra were abandoned.

The interest in opera and the growth of the population led to the building of the American Academy of Music, a hall which has at the present time suffered no decline in the brilliancy of its splendid career.

Visiting Orchestras

BEFORE the opening of this house, the first visiting orchestra, the Steiermärkisches Orchestra of twenty men, appeared under the leadership of Henri Riha. In 1849 the Germania Orchestra, under Carl Lenschow, had its disastrous experience in Philadelphia and New York. Coming to Philadelphia to recoup its losses in New York, this excellent orchestra, having tried concerts in expensive halls with no success, advertised a "Grand Promenade Concert" at less pretentious quarters in Arch Street. "The total receipts were \$9.50. The hall rent being \$10, the proprietor turned off the gas and there was no concert," says Russell.

The Germania Orchestra

IN 1856 was instituted the Germania Orchestra (incorporated 1860), of which Carl Sentz, drummer of the Germania Society, was the leader. This Orchestra existed for over forty years, and was an important element of the musical life of Philadelphia. The concerts were given on Friday afternoons, at the Musical Fund Hall. The governing officers and the conductor were chosen by the members of the orchestra. The programs were not all classical, for the Orchestra played for many miscellaneous entertainments. From 1879 to 1895, concerts were given on Thursday afternoons at the Pennsylvania Academy of the Fine Arts. At these concerts one movement of a symphony was played every week for four weeks, and the fifth week the entire symphony was played.

Charles M. Schmitz, cellist, was the conductor who succeeded Sentz, and it was Schmitz who gave prominence to symphonies and other classical compositions. He was the son of Adolf Schmitz, French horn player, of Dusseldorf. He was succeeded by William Stoll, Jr., who was a violinist.

Other Early Efforts

AFTER the disbanding of the Germania, efforts to continue some sort of symphony concerts (at which, however,



THE PHILADELPHIA ORCHESTRA

much miscellaneous music was also produced) were made at Musical Fund Hall, Witherspoon Hall and the Academy of Music, under Mr. Stoll and Henry Gordon Thunder. Meantime, at the Centennial Exposition in 1876, Theodore Thomas had met overwhelming disaster, because of the distance of the Hall from the dwellings of the visitors (as well as the artistic and financial failure of the Centennial March which Wagner had been engaged to compose for the occasion). Mrs. E. D. Gillespie, "his unselfish friend, the unselfish friend of all things good and fine, chairman of the Woman's Commission of the Centennial Exposition . . . managed an engagement for him to give a series of orchestral concerts at the Philadelphia Academy of Music, that historic hall that has housed so many noble enterprises . . . The concerts went prosperously; the hall was well filled." And these concerts fostered still more the never ceasing desire for an orchestra which should belong to Philadelphia itself.

Philadelphia Symphony Society

IN 1883, there was a Musical Festival, Wm. W. Gilchrist and Chas. M. Schmitz being the conductors, and in 1893 a group of amateurs organized and incorporated The Philadelphia Symphony Society, for "the cultivation of the higher order of Orchestral Work and the fostering of all matters tending to promote the cause of music."

The conductor was Dr. W. W. Gilchrist who had founded the Mendelssohn Club and was its conductor for forty years. Three concerts were given each year, in the Academy of Music, and the expenses were met by Associate members. Members of the Society paid no dues nor fees. The two upper galleries were reserved for students in the public schools and conservatories of music. Rehearsals were open to accredited students of music. The Society had a Musical Library and a Reading Room, and for sixteen seasons it brought the Kneisel Quartet to Philadelphia. "The list of works performed . . . was of the highest standard and would do credit to any professional orchestra. The place of this amateur orchestra in the symphonic succession is a noble one and one of immense influence in this community," writes Miss Wister. In 1899 Dr. Gilchrist resigned, and for one season the orchestra was conducted by Fritz Scheel.

The opening of the Boston Symphony Orchestra which at first gave five concerts in Philadelphia, each season, and later increased that number to ten, the loss of Thomas to a Western city and the long career of the Philharmonic in New York aroused a group of Philadelphia women to new efforts to form a permanent orchestra; but it was not until 1900 that the organization of the Philadelphia Orchestra became a possibility.

The Philippine Concerts

MR. SCHEEL, who had been conducting his own orchestra in a series of summer night concerts at Woodside Park, near Philadelphia, had consented to conduct the amateur organization (the Philadelphia Symphony Society) and an amateur chorus, the Opera Class, during one winter, on condition that he be allowed to conduct two concerts with professional players, at the end of the season.

When the time came, the opportunity presented itself as a series of patriotic benefit concerts, "for the Relief of the Families of the Nations' Heroes killed in the Philippines." An Executive Committee consisting of John H. Ingham, Oliver Boyce Judson, Dr. E. I. Keffer, Edward G. McCollin and Oscar A. Knipe, undertook these concerts; and they had the assistance of a Women's Committee, under Mrs. Alexander J. Cassatt. This

Committee, without which the Philadelphia Orchestra might still be an unknown quantity, "advertised the concerts, procured the support of musical and social organizations, secured the patronesses, and filled the house." The soloist at the first concert was M. Vladimir de Pachmann, at the second, Edouard de Reszke. The players were selected by Mr. Scheel from among the men who played nightly in the theaters.

These concerts were a preliminary experiment, on the part of those enthusiasts who had for so long been striving to establish an orchestra in Philadelphia; and they were so successful that they proved these energetic women had actually inaugurated a new era in their city. The same Committee of executives, with the addition of Henry Whelen, Jr., and John C. Sims, treasurer, arranged for a Guarantee Fund for a series of six concerts during the season of 1900-1901 with the purpose of furthering the idea of a permanent orchestra if that should be possible. Personal work on the part of the Committees again accomplished the results and the concerts were received with enthusiasm. Ossip Gabrilowitsch was the soloist at the first concert which was also the occasion of his first appearance in Philadelphia.

The Philadelphia Orchestra Association

IN MAY, 1901, therefore, the Philadelphia Orchestra Association was formed, the officers being Alexander van Rensselaer, President, F. T. Sully Darley, Vice-President (he had been Vice-President of the Musical Festival in 1883) John H. Ingham, Secretary, Henry Whelen, Jr., Treasurer.

In 1901-1902 fourteen pairs of regular concerts were given, with a total of fifty-two concerts. The orchestra numbered eighty-five men. In this season financial difficulties began. Scheel saw the importance of bringing fame to the orchestra by fine accompanying of the soloists, and he gave much effort to bringing about notable results. Ysaye's delight at his accompaniment of the Bach "Concerto" is a matter of record. Scheel sought also to reach the highest artistic standards, giving many "first performances," and, in his fourth season, presenting the first complete Beethoven Cycle ever given in Philadelphia.

An attempt to popularize the concerts, and thus to help out the box office, by putting waltzes and other light compositions on the program, was urged by the Executive Committee at one time, but this idea he positively opposed. A separate series of Popular Concerts for the benefit of various charitable organizations, was, however, arranged, with the result that a so-called "opera audience" heard the orchestra for the first time. In this same fourth season, Richard Strauss came to Philadelphia, to conduct some of his own compositions, and, at rehearsal, paid the orchestra the compliment of allowing them to proceed while he laid down his baton, and gave expression to the greatest admiration for their work. He also conducted the orchestra in his own compositions in Boston. In the following season, Felix Weingartner came as guest conductor, and Scheel gave his first concert of "House Music," with small orchestra. This success was followed the next season by a series of concerts by the small group of players, and one concert given for Mrs. Roosevelt, at the White House, in Washington.

Women's Committee Formed

IN THE Spring of 1904, the Association was facing a financial crisis, as the Guarantee Fund was to expire, and new financial security was needed before new contracts could be made. Upon the initiative of Mrs. Edward G. McCollin and the response of Mrs. A. J. Dallas Dixon, hung, as it proved, the future of the Orchestra. A

Women's Committee of twenty members was formally organized, of which Mrs. Dixon was made President, Mrs. Spencer Ervin and Mrs. Thomas S. Harrison, Vice-Presidents, Mrs. McCollin and Mrs. E. Coleman Lewis, Secretaries, and Mrs. Alfred Reginald Allen, Treasurer. To these names must be added Miss Frances Anne Wister, Director and President of the Women's Auxiliary and Mrs. E. I. Keffer who, from the earliest days, have stood for conspicuous zeal and devotion. Committees of Guarantors, Boxes and General Subscriptions were formed, and other Committees were organized in near-by towns, Harrisburg, Trenton, Lancaster, Allentown. Soon after, Committees were formed in West Philadelphia, Germantown and Chestnut Hill, Media and neighboring sections, Wilmington, Baltimore, Washington and Atlantic City.

The activities of the Committee have been many and varied, and have shown ingenuity as well as energy; yet they had no Fund to fall back on until 1921, when the Women's Committees Fund was established. The first gift toward a Permanent Endowment Fund was made to the Women's Committee in 1906, by Mr. Theodore N. Ely.

The Endowment Fund

BEGINNING with 1904, the number of guarantors ranged from two hundred and fifty to three hundred and sixty per season, and the Guarantee Fund ranged from forty-five to fifty thousand dollars, with an occasional extra deficit beyond this sum. But the Guarantee Fund method of financing an orchestra is a never-ending and discouraging work and much of the financial burden was borne in the early years by a few men and women, among whom were Mr. Alexander Van Rensselaer, Mr. Thomas McKean, Jr., Miss Anne Thomson, Miss Mary K. Gibson and Mr. Henry Whelen, Jr. In 1916, however, one of the Directors, who at the time was called "The Unknown Donor" (but later revealed himself as Edward W. Bok) offered to meet any deficit for a period of five years, provided that the Association should in that time create an Endowment Fund of \$500,000, and also that the conductor, Leopold Stokowski, at that time directing the orchestra, should be retained during the same period.

At the end of the allotted time, the Fund was over the amount stipulated, and the contributors were asked to extend their subscriptions for two years more, the name of the Fund being changed to the Seven Year Endowment Fund. Although the pledges to this Fund continued to be paid during the war, it soon became evident that with the increase in every sort of expense which followed the war, even this Fund would not be sufficient. Therefore, in January, 1919, Mr. Bok suggested that in October of that year a campaign should be conducted to raise \$1,000,000, in honor of the twentieth season of the Philadelphia Orchestra. This extraordinary campaign, full of enthusiasm and excitement, was brought to a triumphant conclusion by Mr. Bok "who," in Miss Wister's words, "proved himself an accomplished beggar and a clever general," and the Association wrote in its resolution of thanks to Mr. Bok, "the raising of this magnificent sum for music is an achievement the like of which Philadelphia has not previously witnessed."

Fritz Scheel Dies

LONG BEFORE the consummation of this splendid plan, the directors and public had become solicitous for the health of Mr. Scheel who had for some years been overdoing, in his zeal for the success of the Orchestra. His widely lamented death occurred in 1907.

His successor was Carl Pohlig, who was

engaged for three years, coming from Stuttgart, where he was Director of the Court Orchestra of the King of Württemberg. Pohlig was a competent and well-trained musician, ambitious to present the best of the classics, as well as the newer compositions. At the end of three years, his contract was renewed, but failure to agree on certain points concerning both men and directors led to his resignation in 1912.

Stokowski

LEOPOLD STOKOWSKI, who had recently been conductor of the Cincinnati Orchestra, was approached and secured, and the story of the Orchestra under his direction has been one of phenomenal artistic growth and achievement.

Each of the world's great orchestras has its own moments, its own chapters, of Romance, of Excitement, of Inspiration, in its history. In the history of the Philadelphia Orchestra there was the moment when the determination of a group of women, the man (Scheel), and the vision (here Dr. Keffer's name is writ large), united, and the Orchestra began to be; there was the chapter of the Women's Committees; there was the chapter of the Endowment Fund with its splendid sponsors; there was, not least, the chapter which began with the coming of Leopold Stokowski. How far the man has developed since he took over the Orchestra one cannot say. But surely no one dreamed that in the new conductor there existed the vividness, the flair for all things new, the broad interest and outlook, the tremendous power to achieve in addition to the musical qualities which have revealed themselves year by year in this Chapter. This conductor has known how to interest, surprise and satisfy his audiences, as one critic has well said, to vitalize not only his players but his audiences, from the first moment of the program, so that they expect every moment of each concert to be of compelling interest.

The Mahler Symphony

THE FIRST extraordinary program which Stokowski offered to the public of Philadelphia and New York was the production of Gustav Mahler's "Eighth Symphony." This was the first performance in America of the colossal work, which required three choruses aggregating nine hundred and fifty voices, an orchestra of one hundred and ten, and eight soloists, and entailed a cost for the Philadelphia performances alone of about \$15,000. The New York performance was made possible through the generosity of the Society of the Friends of Music. Two years were spent in preparation. The Philadelphia Orchestra Chorus of four hundred members was organized and trained by Stokowski; the second chorus of four hundred voices was trained by Henry Gordon Thunder. There was also a Children's Chorus of one hundred and fifty. There were three performances in Philadelphia in March, 1916, and the demand for seats was so great that four more performances were given; and after these, orders for seats amounting to over \$10,000 in Philadelphia alone had to be refused. In all there were nine performances including two public rehearsals in Philadelphia. For the New York performance, twelve hundred people were transported to that city, and the occasion was one of unreserved enthusiasm.

Remarkable Performances

IN SUCCEEDING years there have been so many performances of special interest or significance that only a few can be selected for mention in the short space of this paper: three performances of the Brahms "Requiem" and Mahler's "Second Symphony," both with the assistance of the Chorus trained by Stephen Townsend

(Continued on page 815)

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

The Classic Brass

By ROSS HICKERNELL

NEW STARS have appeared in the constellation of musical instruments, growing in fullness and brilliancy to challenge the attention and interest of serious musicians. Like all newly discovered stars, some of these have been long unobserved for some time; but it is now certain that they are finally and firmly fixed in the musical firmament. There are evidences, for instance, of a distinct trend toward a higher appreciation of the qualities of the brass instruments through notable additions to, and improvement in, their solo literature. The literature, and the resulting appreciation for beauty of musical expression, long ago placed the stringed and then the wind instruments within the hallowed confines of classic association; the brasses have remained outside. If the indications are true, we are now approaching a happy inclusion of all musical instruments to the artistic family group; for the brasses also show signs of becoming classic. Some years ago, writing under the caption, "Has the cornet classic possibilities as a solo instrument?" the writer stated that the question might seem without meaning to any who had regarded the cornet as one of the most attractive of solo instruments. Recognizing that fact, the character of the literature and its association with places of amusement more often than with centers of art have prevented it from realizing its greatest possibilities in musical expression.

Corrupting Associations

IT HAD been regarded as a course-toned blatant instrument, represented by a mass of light literature with the so-called de-tongue polka, fantasia and popular song predominating. Scarcely a solo was complete without the inevitable staccato det. The idea of the cornet possessing qualifications admitting it into dignified social circles had not been thought of, much less conceded.

Only a few years ago a concert was scheduled on the program of a certain music teachers' convention, at which a cornet soloist of some ability and distinction had been invited to play. Upon his arrival just before the beginning of the program he was told politely, but with uncertain inference, that his number had been cancelled because some of the other soloists felt it would not be appropriate. The same situation obtained with the other brass instruments which from time immemorial had been bound to a mass of fancies amounting almost to superstition. It was evident that the position of these instruments could not improve without a better understanding of their true character, the extension of their tonal range through scientific study of tone production,

and the production of a literature comparable to that of other classic instruments.

When the serious student conceived the possibility of this development, to what did he turn, when he found available for his own instrument only literature limited to the lighter type of solo pieces? He found that here, as in all progress, the weak must borrow from the strong. If the material for his instrument was impoverished he must turn to a wealth elsewhere. Nothing did he find more suitable than the vocal aria. Besides the song had for long been an accepted medium of expression for the cornet soloist, though its adaption had been limited largely to the simple ballad and popular song of the day.

The Great Song Literature

IF THE small song forms are good, is it not true that the great arias are better? In so far as quality of literature is concerned this would place the cornet soloist upon an equality with the vocalist. He has even a slight advantage; for he is not limited to a single character of song but may choose from among the lyric, dramatic and color-

atura arias. Indeed the last named represents a type too long neglected as an opportunity for the ambitious cornet or trumpet soloist. Here he may find material in abundance, and may make use of his wide tonal range, not for mere show but with legitimate and artistic sanction.

Rossini's well-known aria, *Una voce poco fa*, from "Il Barbiere di Siviglia," not in the original but in the transposed key and with all the variants with which the celebrated Jenny Lind endowed it, supplies an outstanding example of the possibilities in this direction. This aria offers an adaptation, in range, brilliancy and quality, typical of the characteristics of the cornet and trumpet and requiring no mean ability in its performance.

In the more dignified realm, an ideal example of classic music suitable for the cornet is the Mozart aria from "La clemenza di Tito," omitting the recitative. Certainly nothing more beautiful and satisfying, making greater musical demands upon the soloist, can be desired.

These and many similar numbers the cornet soloist had to begin with. In the

field of distinct literature written for the instrument, one of the first evidences of a departure from the stereotyped form of cornet solo is seen in some of the solos written by Herbert Clarke; and in the earlier concertini of other composers. Soon the sonata and concerto for the brass made their appearance; and, although not present in abundance, literature in this form is now permanently established and with an increasing appeal to the soloist.

A Labor of Love

ONE MUST be impelled by an irresistible regard for an ideal to write a concerto for any of the brass instruments, for the rewards are not from publishing receipts. Fortunately there are those who, regardless of material returns, have produced works for the brass which equal the best in music. Nowhere in the classic literature for any instrument can we find better music than in the "Concerto in E minor for Trumpet" written by Oscar Boehm. In this concerto the trumpet has truly arrived as a classic solo instrument, and the soloist with appreciation necessary for the playing of it need make no apology for the instrument nor for his ability and musicianship. For it is worthy of the greatest technical strength and artistic perception.

Nor is it requisite that we limit the brass classics with mention of this outstanding number. The "Concerto in A major for Trombone," Eugen Reiche, is an example of the best in music, as are the concertos of Alchuesky and others.

The concertos of Brandt for trumpet are also worthy of mention. Number one, in F minor, is particularly brilliant if the soloist may take the liberty, as has been done, of developing the *finale*. A recent concerto by Stohr shows remarkable workmanship; and, if the ultra modern is desired, we have even that in the "Piece Symphonique" by Rene Barbier.

The final test of classic possibilities in the brass lies in their capacity to meet the demands of a complete recital program. A number of seriously disposed soloists have already demonstrated the possibilities of the brass in recital with extremely gratifying results. One of the most recent was presented by Milford Lewis of the College of Fine Arts of the University of Tulsa. The program which was published and commented upon in the columns of the "Musical Observer" shows an artistic ideal for the brass deserving high praise. Soloists who engage in work of this character merit every encouragement in their effort to prove the beauties and possibilities of the brass in the playing of literature on a par

(Continued on page 824)



AND A CHILD SHALL LEAD THEM

Under the masterful direction of Billy Barty, their three-year-old leader, the Hollywood Baby Orchestra, composed of thirty-five musicians none of whom is over six years of age, is here shown playing at Beverly Hills, California, on the estate of Mary Pickford. Formed by Karl Moldrem, to develop the talent of musically inclined children, this unusual organization is said to have the youngest musicians of any such group in the world. A hint to other wide-awake teachers.



SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS



Instrumental Training in the Grammar, Junior and Senior High Schools

By **VICTOR L. F. REBMANN**

Director of Westchester County (New York) Community Association

AN ADDRESS DELIVERED BEFORE THE MAINE TEACHERS' ASSOCIATION

THE AMAZINGLY rapid development of instrumental training in the public schools of our country represents perhaps the most significant phase in the evolution of public school music during the last decade. Hardly practiced fifteen years ago, it has since swept the country. To-day, practically every progressive music department includes in its curriculum some form of instrumental training. It is gradually taking its proper place in the general scheme of school music. Its importance is secondary only to vocal training. The latter, reaching every child, must retain its undisputed supremacy as the foremost doctrine of school music.

The great educational and cultural values of instrumental practice are receiving increasing recognition by educators. They concede that, when properly conducted, orchestral practice tends to develop such faculties as thoroughness, accuracy, alertness, subordination, ability to execute orders correctly, coöperation, team work, and punctuality. Its cultural influence in teaching the appreciation of aesthetic values and the worthy use of leisure are acknowledged.

Dangers in Success

THE GREATEST development has perhaps taken place in the high school orchestra. Many of these organizations represent a very satisfactory standard of taste and performance. Where this standard has not been reached, the fault often may be found in the fact that we, the teachers, fired by the ambition to present an imposing program of fine music, omitted to subject the orchestra in our charge to a systematic course in ensemble training which would have provided the necessary technical proficiency for the adequate performance of an ambitious program. Another failing is sometimes encountered, namely, the fact that we, in the endeavor to avoid too difficult music, become blind to our duties as educators and present insignificant and mediocre music to the orchestra for practice and performance. We should avoid both pitfalls and aim to present the highest possible grade of music within the technical limitations of the players.

To attain this object with the high school orchestra, a thorough technical discipline in conjunction with cultural training through the study of appreciation of music must be provided for the members of the junior orchestras. A well defined plan of instrumental training should begin in the graded schools and comprise the following elements:

A thorough course in vocal music, par-

ticularly in sight-singing, including the rudiments of music, theory, and continuing through the entire grade school curriculum.

Class instruction, in such instruments at least as form the combination commercially known as the "small" orchestra, namely, piano, strings, flute and clarinet, trumpet and trombone, drums and timpani. Oboe, bassoon, and French horn should be included in the larger school systems. If possible, every student of a symphonic instrument should study the piano for two years at least.

When organizing instrumental instruction in the schools, it may seem advisable to proceed contrary to the generally adopted practice and to offer at the outset instruction in the less frequently played instruments exclusively, deferring class instruction in violin until all other classes are well established. The success of this method of procedure is, of course, dependent upon local conditions.

The Keen Ear

ONE OF THE GREATEST problems of class instruction is the task of securing good intonation. Time devoted to the training of accurate ears capable of sensing slight deviations from true pitch is time well spent. Our students should learn to produce perfect unison when playing together. The frequently encountered leniency of teachers towards faulty intonation on the part of school orchestras is unwarranted. There is no need, and there is no excuse, for any instrumental ensemble group playing out of tune. If the teacher will but train his students to concentrated listening, to a critical and analytical attitude toward his playing, and to appreciation of the delights of cleanliness in performance, the problem of intonation will be satisfactorily solved.

For the efficient practice of intonation problems, tables have been evolved for the different instruments, presenting in concentrated form the elementary difficulties of the instruments. In violin instruction, for instance, the teacher will soon discover that the intervals of the diminished and augmented fifth are the most difficult for the beginner, as the same finger must produce the two tones of these intervals by stopping neighboring strings on the different locations of the fingerboard. The most frequent "finger changes" are therefore embodied in the following tables:

First Finger, E and A strings, f-b, b-f, (f sharp-b flat, b flat-f sharp)
A and D strings, b flat-e, (b-e flat)
D and G strings, e flat-a, (e-a flat)
Second Finger, E and A strings, g-c sharp, (g sharp-c)

A and D strings, c-f sharp, (c sharp-f)
D and G strings, f-b, (f sharp-b flat)
Third Finger, E and A strings, a-d sharp, (a sharp-d), a flat-d, (a-d flat)
A and D strings, d-g sharp (d sharp-g), d flat-g, (d-g flat)
D and G strings, g-c sharp (g sharp-c), g flat-c (g-c flat)

These finger changes are gradually introduced and made the subject of daily practice.

Make Haste Slowly

PROBLEMS in time and rhythm are first studied on an open string. Facility and uniformity of bowing are effected by playing from memory scales and stereotyped exercises exemplifying the fundamental varieties of right-arm practice.

Similar training must be given in the other instruments taught. Wind players, like singers, must learn to produce a smooth, well sustained tone of good quality and to connect these tones without a break.

Multiple duet and trio playing brings increased interest to the class instruction. For the violins, the classic duets by Pleyel and Mazas are available, some of which lend themselves to transcription for the wind instruments. The arrangements by Mortimer Wilson (published by J. Fischer, New York City), by Don Morrison (published by the Oberlin Music Company, Oberlin, Ohio), by Rissland (published by the Oliver Ditson Company, Boston), supply abundant material for this purpose, as does the course in ensemble playing which is being published by G. Schirmer, Inc., and of which *Master Miniatures*, by Louis Hintze and *Graded Studies in Ensemble Playing* and *Easy Opera Classics*, both by Wallingford Riegger, have been issued.

Elementary Ensembles

HAVING REACHED an elementary technical development—which may be expected after one year's study of wind instruments and after two years' work in a string class—the instruments of the different orchestral sections are gathered in multiple quartets or quintets. Very excellent material for the string quartet is contained in the admirable work of Alfred Pochon, *A Progressive Method of String Quartet Playing* (published by G. Schirmer, Inc.). For the wood wind section, *Pipes and Reeds*, and for the brass, *Tabulariana*, both by Mortimer Wilson (published by J. Fischer), supply fine music for ensemble study. The ensemble work does not replace the regular class instruction which continues as before.

A half year of sectional practice should adequately prepare the young player for successful participation as a member of an orchestra of the grammar or junior high school. At this time, the young orchestra player may safely devote two or three hours a week to rehearsing with the full orchestra, one hour to sectional practice and an equal amount of time to a lesson on his instrument. From forty minutes to one hour daily home practice should be required.

Liberality in Supplies

THE QUESTION of music material for class instruction, a trying problem not many years ago, is being satisfactorily solved. The older courses by Mitchell (published by Oliver Ditson) and by Ortmann (published by Carl Fischer) present separate instruction books for each instrument. A more recent method by Maddy and Giddings (published by C. C. Conn, Ltd., and by the Willis Music Company) is so arranged that all string instruments may be taught in one class and all wind instruments in another. Three volumes have been so far published.

Two publications for school orchestra should be mentioned, namely, *The Symphony Series of Programs for School and Community Orchestras*, by Frederick Stock, George Dasch, and Osbourne McConath (published by Silver, Burdett and Ginn) and the *Master Series for Young Orchestras* (published by G. Schirmer). The former is divided into five programs, each of nine numbers, these programs being arranged in progressive order of difficulty. The first of these programs may well come within the province of a grammar or junior high school orchestra. The *Master Series for Young Orchestras* consists of twelve little suites, one by each of the twelve greatest composers containing compositions which these musicians wrote expressly for children or which tradition designates as children's pieces. They are designed as material for the elementary stages of ensemble playing.

The Band Arrives

OF THE MAJOR ENSEMBLES in instrumental music, the band is just beginning to come into prominence in the eastern schools. Many bands are being organized. For this reason it may be of interest to present here the method of procedure adopted in the Yonkers School to introduce this work.

In preparation, a survey was made reaching the entire school population and stating

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THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE



The Raindrop Prelude

Is Chopin's *Raindrop Prelude* one of his group of twenty-four preludes? No, which one is it?—E. W.

of Chopin's "Preludes, Op. 28," written during the winter of 1838-1839 which he spent with George Sand on the island of Majorca. In failing health, under miserable conditions of climate causing, he developed a despondency which is decidedly reflected in several of the pieces.

During one day from a stormy journey. Sand was told by Chopin that he voiced his anxiety for her safety and the prelude which he proceeded to play. The exact identity of this prelude has been considerable speculation. Commonly the name *Raindrop* has been given to number 15, in D flat, in which a dreamy lyric section is interrupted by a stormy climactic passage, after which the reminiscence of the first theme brings on a delicate close. The whole prelude is based on the distinctive feature of a receding dominant Ab (G#) which is taken to represent the monotonous rainfall:



ny, however, consider that the *Prelude in B minor*, number 6:



sponds more closely to Chopin's delicate mood in its melancholy, 'cello-melody, with the drip-drip of the rain faintly sounding above it.

Materials for Grades I-V

Can you give me an outline of some of the more necessary pieces and studies in Grades I-V without which the pupils are not well prepared to go on to the next grade? I use as a foundation Mathews' Standard Graded Course, or Presser's "School for the Pianoforte." I have only recently taken up teaching again after a lapse of several years, and am at somewhat of a loss.—M. W.

There are so many excellent studies and pieces now on the market that we can only point to any which are so necessary they cannot be replaced by others. A progressive teacher, indeed, will vary his repertoire of teaching materials from time to time, giving fresh studies or pieces

which promise to be of real technical and musical value.

The works which you mention are of proved worth. It is well, however, to keep on hand a list of other studies which may supplement or alternate with such works as those of Mathews' "Graded Course." A list of this kind might begin with the following standard collections:

First studies for children—"Music Play for Every Day."

Grades I-II—Gurlitt, "The First Lessons," Op. 117.

Czerny-Liebling — "Selected Studies," Book 1.

Grades II-III—Burgmüller, "25 Easy and Progressive Studies," Op. 100.

Loeschhorn, "Studies for the Development of Technic and Expression," Op. 65, 3 books.

Grades III-IV: Berens, "New School of Velocity," Book 1 (technical).

Heller, "25 Studies for Rhythm and Expression," Op. 47 (Interpretative).

Grades IV-V: Czerny, "School of Velocity," Op. 299. (technical)

Heller, "30 Progressive Studies," Op. 46 (Interpretative).

Groups of pieces that are especially useful during these grades are:

Oesten, *May Flowers*, Op. 61.

Kullak, *Scenes from Childhood*, Op. 62.

Schumann, *Album for the Young* Op. 68.

Grieg, *Lyric Pieces*, Op. 12.

Growing Inaccuracy

I have a pupil in the fourth grade who is very inaccurate. She reads new music quite well; but, when she begins to feel that she knows a piece, she becomes careless about both notes and time. She has taxed my ingenuity; so I have come to you for suggestions.—Mrs. M. W.

Memory work, if properly conducted, is a help in such a case, for it means a continuation of meticulous study. As soon as the first section of a piece has been fairly well learned, let the pupil begin to memorize it. Block it off into short phrases by marks like these: √ √ √, and have a definite system for practicing each of these divisions. Let the pupil, for instance, take first the left-hand part, playing it several times with the notes, then from memory *on top of the keys*, and, finally, aloud, still from memory. The part for the right hand may then be treated in a similar manner, after which the hands may be put together.

When this process has been successfully carried out with each phrase by itself, let each pair of phrases be learned from memory and finally the entire section.

Having mastered an entire piece in this way, the question then arises of how to keep it accurate. One way of solving this problem is to require the pupil to play the piece slowly, with the notes and counting aloud, a least once for each time that she plays it from memory. Another way is to have her occasionally test each section by playing it from memory with one hand aloud while the other simply makes the proper motions on top of the keys. If this test can be passed successfully, she is well in the safety zone.

Grades. Violin Study with Piano

(1) In what grades are *Danse nègre* by Cyril Scott, and *Gondoliera*, by Moszkowsky?

(2) At what stage of advancement should the French Suites by Bach be taken up? Bach has been given to these pupils for some time.

(3) After a piano pupil has studied for many years, becoming a good technical player, would it be wise for her to take up violin study in connection with her other work? Would this in any way make a difference in her piano playing? She is twenty years old and wishes to do this for the sake of orchestra work, but is considering the piano as her major study.—A. W.

(1) Both of these compositions belong to about the seventh grade.

(2) As a whole, the French Suites are of about the same grades as the Two-part Inventions (4-6). A pupil in the fourth grade ought to be able to tackle some of the easier movements.

(3) I see no reason why violin study should hurt the pupil's piano work, provided the latter is given its due amount of attention. In fact the violin and its orchestral connection may give her an added musical enthusiasm and a broader musical outlook.

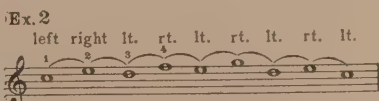
A Perfect Legato

One of my pupils, a girl of fifteen, has difficulty in achieving a smooth legato. What would you advise? —L. T.

Lack of legato comes, of course, from releasing the pressure on a key too soon, before the next key is sounded. To help matters, let the girl practice an exaggerated form of forearm rotation. With the wrist held high, let her sound treble C with the thumb of the right hand, throwing the weight down upon the key and holding it there, as in the subjoined illustration:



Let her now rotate the forearm to the right, sounding E with the third finger, at the same time transferring the weight to this finger. She may then rotate to the left, sounding D, then to the right, sounding F, and so forth, as in this exercise:



You may illustrate just what you want by standing first on the left foot, then stepping on the right foot, then back to the left, meanwhile swaying your body to left and right alternately. Have the pupil repeat these motions herself, and show her

how these movements produce the correct legato, while hopping from one foot to the other produces, instead, a non-legato.

After she can perform the above finger motions satisfactorily, the amount of pressure on the keys may be lessened until only enough is retained to keep the key firmly down. Also the movements may be quickened to any desired speed, and the rotation lessened until it is inconspicuous.

Give her pieces with legato melodies, and have her begin them by practicing the melodies with the above rotation movements.

A Four-Year-Old Pupil

I have been giving piano lessons, mostly to children for some years, and am now confronted with the education of my own child who is but four years old.

She loves music, perhaps because she has been hearing good music all her life. Her sense of rhythm is excellent, and usually the opening chord of a number is sufficient for her to recognize it.

I should, therefore, like to begin her musical education now. However, I am not at all certain as to how to proceed. I have taught children of six years, but have never attempted to teach a youngster of four. What method or books should I use? —L. B. R.

I think you will have to rely mostly on kindergarten methods with so young a pupil, giving her a short lesson of ten or fifteen minutes each day. It will help you to read books on the subject, such as "Musical Kindergarten Method," by Batchelor and Landon, and "Half-Hour Lessons in Music," by Mrs. Hermann Kotschmar.

Could you not form a little class with two or three other "tiny tots," having them meet one or two periods each week and teaching them with stories, marching and singing? An excellent book for all such work is "Music Play for Every Day," with its little rhythms and pictures, together with all kinds of devices for interesting the minds of very young children.

The Piano Student's Curriculum

What subjects should be included in a private piano pupil's curriculum, to make him in time a "well-rounded musician"? Do you think that each of these subjects should be included in each lesson? In what order do you place them during the lesson period? Do you think that any of them, such as harmony and ear-training, can be taught more effectively in classes?—Mrs. B. P.

Directly or indirectly, the following subjects are included in a thorough study of the piano:

1. Directly:

Technic—various touches, finger, arm and hand exercises, scales, arpeggios.

Reading—notes, time, fingering.

Interpretation—phrasing, dynamics values, climaxes, contrasts.

Ear-training—melodies, intervals, chords.

2. Indirectly:

Sight-reading,

Transposition,

Form,

Harmony,

Biography and History.

Among the most necessary subjects I have included ear-training, since the education of the pupil's perception of tone

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The Elusive Counter-Theme

By GEORGE HAHN

"IN PIANO music the better the counter-theme the harder it usually is to play it effectively," remarked a pianist after vainly attempting to imitate the singing qualities of a cello-like inner melody that one moment imposed its sinuous pathway into left-hand territory and the next made inroads into the right-hand part.

"Omit it," playfully advised a friend. "You are supposed to play the piano only, not the piano and a 'cello or some other instrument at the same time."

"But without the counter-theme just where it happens to be the piece wouldn't be half as interesting; indeed, it wouldn't be the same piece at all!"

"If you like the counter-theme so well, play it alone, then, just for fun," quizzically suggested the friend.

This being done, it was discovered that the theme sounded quite as agreeable as many main themes or melodies. Why should a counter-theme be so melodious when its function evidently was merely to act as a foil for some other theme?

A good counter-theme partakes of the essence of counter-point yet must have a special quality that ordinary counter-point need not possess to qualify in its classification. That is to say, it should be fairly melodious even when dissociated from the main melody and at the same time should afford an exceptional contrast and so add spice to the composition.

Counter-themes are not abundant in piano music that is not primarily contrapuntal in character, except of course for dribbles here and there at the end of periods. Counter-themes are more likely to be found in orchestra or band music, the 'cello in the former and the "baritone" horns or trombones in the latter usually having the assignments. Many piano pieces, when transcribed for such organizations, have counter-themes added, and their utility depends primarily upon the good taste of the arranger.

When counter-themes are found in piano music, however, they frequently add to the difficulties of performance. Such a one is the counter-theme in Rachmaninov's *Valse in A major*, Op. 10, No. 2, upon the repetition of the first strain (measure 57).

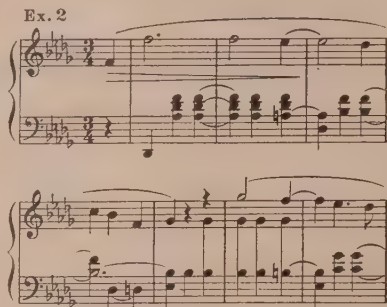
Ex. 1



The counter-theme is simple, merely a sequence of descending notes, one to each measure. But this theme must be made to assert itself and sing in exquisite sweetness. Its function, of course, is to intensify the interest in the repetition of the main theme. It will be noted that, as in the Moszkowski quotation (following), the bass note which would belong upon the accent of each measure is omitted. The bass is present when the main theme is heard for the first time but is left out of the picture upon the repetition to enable the player to manipulate the counter-theme to better advantage.

A species of counter-theme more or less hidden in the harmony but capable of being brought forward with advantage is the type found in the Chopin *C-sharp minor Waltz*, Op. 64 No. 2.

Ex. 2



In the third strain of this composition (*piu lento*) the left hand plays what might be termed a hidden harmonic counter-theme, of which the A-natural in the second measure, the D-natural in the fourth measure and the B-natural in the sixth are clue notes. This theme is largely an ascent by semi-tones, and the line of melody deserves emphasis by means

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DONIZETTI'S BIRTHPLACE NOW NATIONAL PROPERTY

The birthplace of the distinguished composer of operas, in Bergamo, has been declared national property by the Italian Government. This typical Italian home is in a good state of preservation, and has won much popularity with visitors. Donizetti's forebears were in part from Scotland. In Italy the Scotch surname, Izett, became first Don Izett and then Donizetti. Italy has had no purer melodist.

MASTER DISCS

By PETER HUGH REED

WHEN A great work or a universal favorite is recorded, two things are essential to its enduring enjoyment, an interpretation that has been carefully planned and well thought out and a rendition which shows rhythmical balance throughout. The music is the thing, not the performance.

It is a pleasure to announce Oscar Fried's presentation of Beethoven's "Ninth Symphony" in Brunswick album No. 31, for here is a well-balanced and carefully planned reading of a great masterpiece. This set may not be the perfect one, but it is a thoroughly satisfactory one. Perfection in this music might well destroy its pleasure in a short time. Believing this, we feel the enjoyment one can derive from a thoroughly orthodox performance to be preferable to that obtained from the so-called perfect one. For here the music speaks, not the performance.

Originally issued by Polydor in Germany many a few years ago, this recording established itself as the best one of the "Ninth." Brunswick in reissuing this set have added a noteworthy album to the library of recorded classics. Although there are shortcomings in the mechanical side of this set, and in the surface of the records, these nevertheless can be overlooked in the long run. Fried conducts the well known Berlin State Opera Orchestra in this recording and has the services of Bruno Kittel's fine choir. The soloists in the finale are Lotte Leonard, Jenny Scharnberg, Eugen Transky and Wilhelm Guttman.

The Gentle Mozart

THE PURITY of tonal beauty in Mozart's "Symphony in G Minor" never fails to move us deeply. To us there is in this symphony a half-hearted gaiety, a wistful melancholy and a gentle surging from a saddened soul.

Frederick Stock with the Chicago Symphony interprets this work for Victor in their set M 109. Here we have a most impressive recording wherein Stock seems more successful in his reading of the last two movements than of the first two. In the first, he makes the music much too light-hearted for us; and in the second we find his reading somewhat heavy-handed. Nowhere, to us, has Mozart so succeeded in sounding that note of musical profundity (which later was to be so poignantly expressed by Beethoven) as in the first half of this symphony. There is a dignity in this first movement which Stock fails to project. The realization of this is heard to better advantage in Richard Strauss' excellent reading of this symphony for the Brunswick set, which we reviewed some months ago. Strauss, we believe is an ideal Mozartean.

The "Kreutzer" Viewed Critically

SOMETIMES one wonders whether the popularity of Beethoven's "Kreutzer Sonata" would have been as great had it simply been known as the "Sonata in A major, Opus 47." The sobriquet, "Kreutzer," established from the most famous violinist of the time, has assisted people in distinguishing it from its nine cousins. This brings us to the conclusion that a musical work gains much in universal popularity by a nickname being attached to it. An opus number and a key signature mean so little to the general listener. What a pity that the more musically perfect "Sonata in G major, Opus 96," was not given a title by which it could be remembered for all times—or the beautifully melodic "Sonata in C minor, Opus 10, No. 2." For both are finer than the superficially effective "Kreutzer."

The announcement of a new recording of this work would seem almost a success if it did not establish a fact that this recording was an excellent one. We approached Columbia set 160 with incredulity. Even the names of Bronislav Huberman and Ignaz Friedman failed to impress us at first. But, after hearing a part of the first movement, we realized we were listening to a worthy performance of a popular work. The fact that both artists concern themselves with the music and not

(Continued on page 818)

FASCINATING PIECES FOR THE MUSICAL HOME

Delicate tone poem. Grade 3½.

MOONLIGHT MELODY

MONTAGUE EWING

Moderato con molto espressione M.M. ♩ = 72

The musical score for "Moonlight Melody" is presented in a single system with multiple staves. The notation includes a variety of musical symbols such as notes, rests, and accidentals. Dynamic markings like *mf*, *f*, *cresc.*, and *dim.* are used throughout. Tempo and mood instructions include *Moderato con molto espressione*, *Poco più mosso*, *a tempo*, *Tempo I*, *molto rall.*, *poco allarg.*, and *molto allarg.*. The score concludes with a repeat sign.

AS TWILIGHT FALLS

A very fine "cross hand" piece. Grade 3

ELLA KETTERE

Moderato

mp dolce

dim. e rit.

mf a tempo

rit.

a tempo

dim. e rit.

pp morendo

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SONG OF THE SERAPHS

from the EVENING SONG, Op. 85, No. 12

ROBERT SCHUMANN

Adapted by HENRY S. SAWYER

A charming classic. Grade 3

Espressivo e molto sostenuto M.M. ♩ = 54

pp

p

mp

p

pp

p

mp

p

* The several groups in small notes represent angelic responses, and should be played with extreme softness.

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The first system of the musical score for 'LADY BETTY' features a piano introduction with a tempo of *Andante*. The music is written for piano and includes various dynamic markings such as *mf*, *f*, *pp*, and *mp*. The score includes fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks. The key signature has one sharp (F#) and the time signature is common time (C).

ing "song without words?" Grade 3 1/2

LADY BETTY

FRANK WRIGLEY

Tempo rubato

The second system of the musical score continues the piano introduction. It features a tempo of *Tempo rubato* and includes dynamic markings such as *mf*, *mp*, *rit.*, and *a tempo*. The score includes fingerings and articulation marks. The key signature has one sharp (F#) and the time signature is common time (C).

GAJETÉ
VALSE BRILLANTE

A showy concert waltz; not too difficult. Grade 4.

Tempo di Valse M. M. $\text{♩} = 72$

A. GARLAND

p con grazia (p)

f

pp

poco più lento e cantando

con rapidità

con sentimento

rall.

Fine

8

cresc.

p e capriccioso

grazioso

f risoluto

marc.

sempre cresc.

f

f

fz

poco rall.

D. C.

A PIRATE SHIP AND A PIRATE CREW

A sprightly characteristic piece. Grade 2½.

EDWARD A. MUELLEN

In sprightly fashion

The ship comes sailing down the breeze.

Song of the Pirate

Boisterously

The pirates caper about the decks.

Slower

Tempo I.

sfz sfz sfz mf

p gradually slower pp

The ship passes over the horizon.

CRADLE LULLABY

A. L. BROWN, Op. 91

study in the singing tone.
No. 3.

Slow and dreamlike

p rit. a tempo

sustained

Fine

melodia marcato

rit. D.S. %

Agem by the great modern
Russian Master. Grade 3½

CHANT SANS PAROLES

P. TSCHAIKOWSKY

Allegro moderato M.M. ♩ = 120

con anima
p

mf molto espress.

cresc.

Last time to Coda

p

marcato
f

dim.

p

poco rall.

pp

pp

D.C.

Coda

SONETTO DEL PETRARCA

SONNET OF PETRARCH
from "ANNEES DE PELERINAGE"

FRANZ LISZT

Lento placido

This musical score is for the piece "Sonnet of Petrarch" by Franz Liszt, from the collection "Années de Pèlerinage". The tempo is marked "Lento placido". The score is written for piano and features a variety of musical textures and dynamics. It begins with a delicate, flowing melody in the right hand, accompanied by a simple harmonic support in the left hand. As the piece progresses, the texture becomes more complex, with the left hand taking on more active roles, including octaves and chords. The score includes several dynamic markings: *decisissimo*, *espressivo*, *cresc.*, *rinforz.*, *espress.*, *cantando*, *deiciss.*, *pp*, and *cresc. molto*. The piece concludes with a *rall.* (rallentando) section. The notation includes various fingerings, slurs, and articulation marks, typical of Liszt's style.

un poco rallent. ed agitato

smorz. pp

cresc. molto

f vibrato

una corda

Più lento pp

molto riten.

il canto espress. ed accentato

poco a poco accel.

perdendo

agitato e cresc.

sempre più appassionato

cresc. e stringend. molto

tre corde.

ff

rallent.

una corda

The musical score is written for piano and violin. The piano part is in the upper staves, and the violin part is in the lower staves. The key signature is B-flat major (two flats). The tempo and mood markings include 'un poco rallent. ed agitato', 'smorz. pp', 'cresc. molto', 'f vibrato', 'una corda', 'Più lento pp', 'molto riten.', 'il canto espress. ed accentato', 'poco a poco accel.', 'perdendo', 'agitato e cresc.', 'sempre più appassionato', 'cresc. e stringend. molto', 'tre corde.', 'ff', 'rallent.', and 'una corda'. The score is divided into measures by vertical bar lines, and some measures contain fingerings or other performance instructions. The page number 794 is in the top left corner, and the title 'THE ETUDE' is in the top right corner.

riten.
ppp
espress.
dim.
ppp dolcemente
simile
rallent.
quasi niente
dolciss.
ppp
cresc.
rinforz.
smorz.
sempre dolce
riten.
piacere
pp
ppp

IMPROVISATION IN D FLAT

CHARLES G. SPROSS

Andante
p
mf
f
ff

8

Fine (Con moto)

mf *p* *mf* *l.h.*

ff

mf *l.h.* *ff*

ff appassionato *ff* *rall. molto* *ff*

Tempo I. *mf* *rall.* *D.S. &*

The musical score is written for piano and consists of seven systems of staves. The first system begins with a measure marked '8' and includes the instruction '(Con moto)'. Dynamics include *mf*, *p*, and *ff*. The second system features a *ff* dynamic. The third system includes a *mf* dynamic and a *l.h.* (left hand) marking. The fourth system continues with *mf* and *l.h.* markings. The fifth system includes a *ff* dynamic and a *l.h.* marking. The sixth system features *ff appassionato*, *ff*, and *rall. molto* markings. The seventh system includes *Tempo I.*, *mf*, *rall.*, and *D.S. &* markings. The notation includes various musical symbols such as notes, rests, beams, and slurs, as well as fingerings and articulation marks.

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

ADA LEONORA HARRIS

THE LILAC COTTON GOWN

DOROTHY HILL

Allegro con moto
Lightly and gracefully

mf 1. She was com-ing through the corn, on the way to Turn-ham Town, In a
ten. 2. He was com-ing through the corn, and whis-tling as he came; When he

mf li-lac cot-ton bon-net, and a li-lac col-oured gown, And sing-ing as she came, On that morn-ing in Ju-ly,
delicato col. Led. saw that li-lac cot-ton gown and bon-net of the same!

Gaily *rall. poco*

piu f (ad lib.) "Gin a bod-y meet a bod-y com-in' thro' the rye!" heard the wear-er sing *ten.* in a voice both sweet and high,
colla voce *mf* *ten.* *p* *ten.*

p ad lib. "Gin a bod-y kiss a bod-y, need a bod-y cry?" 3. And as the tune she sang and he
ten. *poco rall. mf* *Tempo I*

ten. *ad lib.* *ten.* *ten.* *ten.* whistled, was the same, There was no-bod-y, it seems to me, but "Rob-bie Burns" to blame! If he and she a-greed (Tho' 'twas
poco rall. a tempo *ten.* *ten.*

ten. (Archly) *ten.* *poco rall.* corn in-stead of rye), There was noth-ing in a kiss at all To make a bod-y cry!
colla voce *poco rall.* *Gaily f a tempo*

SEEK YE THE LORD

Isaiah, Chap. 56

NICHOLAS DOUTY

Maestoso

Be - hold! Thou shalt call a na-tion that thou know-est not, And na-tion that know not

Thee shall run un - to Thee, shall run un - to Thee, be-cause of the Lord thy God.

Andante cantabile

Seek ye the Lord, Seek ye the Lord

— while He may be found. Seek ye the Lord,

Call ye up - on Him while He is near.

mf slightly faster

Let the wick-ed for-sake His way and the un-right-eous man His thought; and re-turn un-to the

rit. *mf* *p*

Lord, and re-turn un-to the Lord, for He will have mer-cy, and a-bund-ant-ly

mf *mp* *p*

par-don, for He will a-bund-ant-ly par-don.

p *Tempo I. Andante cantabile*

Seek ye the Lord, Seek ye the Lord while He may be found.

ritard. *p* *mf* *f*

Seek ye the Lord, Call ye up-on Him while He is

p *mf* *f*

near. Seek ye the Lord, Seek ye the Lord.

p *mf* *mf* *mf*

THE SPOOKY NIGHT

Words and Music by
GERTRUDE MARTIN ROHRE

Fast

p misterioso, molto staccato

Oh! Hal-low-e'en is a spook-y, spook-y night; The
molto staccato

ghosts go a-fly-ing down the streets! The hob-gob-lins chat-ter and dance a-round the house, and the

clowns look as white as sheets, and the clowns look as white as sheets. The

door-bell keeps a-ring-in', I guess it-rings it-self: For there's not a sin-gle per-son at the

door. And some-thing keeps a-tap-ping at the win-dow in the dark, And I know there is no one

there. At last, when I am snug in bed and drows-ing off to sleep, I

Slower

rall.

rall.

Tempo I.

p

dream the spooks are sit-ting on the chair; The hob - gob-lins chat-ter and dance a-round the room, And I

p

pp

hear things a-creep-ing up the stair, And I hear things a-creep-ing up the stair.

pp

ppp

SONG OF TRIUMPH

JAMES H. ROGERS

Maestoso

f non legato

non legato

Fine

Reduce Gt. to Flute 8' and 4'

Gt.

Sw.

Gt. to Ped. off

cresc.
Gt. both hands

più cresc.

più rit.

Gt.

a tempo

Sw.

D. C.

EL CAPITAN

MARCH

SECONDO

JOHN PHILIP SOUSA

Marziale M. M. ♩. = 120

[illegible]

EL CAPITAN

MARCH

PRIMO

JOHN PHILIP SOUSA

Marziale M. M. ♩ = 120

This musical score is for the Primo part of the El Capitan March by John Philip Sousa. It is written in 8/8 time with a tempo of 120 beats per minute. The score is arranged in four systems, each containing two staves. The key signature is one sharp (F#). The piece begins with a forte (ff) dynamic and features a variety of musical notations, including eighth and sixteenth notes, rests, and slurs. Dynamic markings such as f, p, and ff are used throughout. The score includes first and second endings, marked with '1' and '2'. A section marked 'molto cresc.' (molto crescendo) leads into a 'Grandioso' section, which is marked with a forte (f) dynamic and a '2nd time fff' (fortississimo) instruction. The piece concludes with a final cadence.

HOPE GAVOTTE

Tempo di Gavotte M.M. ♩ = 108

CARL WILHELM KERN, Op. 530, No. 9

Musical score for Violin and Piano, titled "HOPE GAVOTTE" by Carl Wilhelm Kern, Op. 530, No. 9. The tempo is marked "Tempo di Gavotte M.M. ♩ = 108". The score is in 4/4 time and consists of six systems of music.

The Violin part is marked *mf* (mezzo-forte) throughout. The Piano part is marked *mf* in the first system, *p* (piano) in the second system, and *mf* in the third system. The score includes various musical notations such as slurs, ties, and dynamic markings.

Key markings and features include:

- mf* (mezzo-forte) in the first system for both Violin and Piano.
- p* (piano) in the second system for the Piano part.
- dim.* (diminuendo) in the third system for both Violin and Piano.
- rit.* (ritardando) in the fourth system for both Violin and Piano.
- Fine* marking in the fifth system for the Piano part.
- D.C.* (Da Capo) marking in the sixth system for the Piano part.

The score is written for Violin and Piano, with the Violin part on the upper staff and the Piano part on the lower staff. The key signature is one flat (B-flat major or D minor). The time signature is 4/4.

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

HOPPY, THE HOP TOAD

See the Hop Toad,
By the garden wall
Catching insects large and small.
Let us catch him,
Make a garden pet,
Tho' when winter comes
He will sleep and us forget.

Grade 1.

ORA HART WEDDLE

Allegretto M.M. $\text{♩} = 126$

The musical score for 'Hoppy, the Hop Toad' is written for piano in 3/4 time. It consists of three systems of staves. The first system has a treble and bass staff with a key signature of one sharp (F#). The second system has a treble and bass staff with a key signature of one sharp. The third system has a treble and bass staff with a key signature of one sharp. The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *f*, and *ff*. There are also fingerings and articulations indicated throughout the piece.

a) The Left Hand over

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In processional style: four steps to the measure. Grade 2.

British Copyright secured

WOODEN BRIGADE MARCH

HANS SCHICK

March time M.M. $\text{♩} = 126$

The musical score for 'Wooden Brigade March' is written for piano in 3/4 time. It consists of three systems of staves. The first system has a treble and bass staff with a key signature of one sharp (F#). The second system has a treble and bass staff with a key signature of one sharp. The third system has a treble and bass staff with a key signature of one sharp. The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *p*, *mp*, and *mf*. There are also fingerings and articulations indicated throughout the piece.

A dainty "slumber song." Grade 1.

NODDING REVERIE

PAUL LAWSON

Andante M. M. ♩ = 112

5 3 1 4 2 1 5 3 5 1

mf

p

Fine

D.C.

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A bit of humor. An easy transcription of a popular old tune. Grade 2.

YOU AND I WALTZ

British Copyright secured

CLARIBEL

Intro.

Waltz M. M. ♩ = 144

f

mf (2nd time right hand 8va higher)

f

Fine

THE GOBLIN PROCESSION

An interesting study in "crush notes." Grade 2.

BLANCHE DINGLEY-MATHEWS

Fantastically M.M. ♩ = 52

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A "three voice" movement in the Sonatina Style. Grade 2½.

ANDANTE

A. DIABELLI

M. M. ♩ = 84

RED BIRD MARCH

For Rhythmic Orchestra

CHARLES E. OVERHOLT

Triangle
Tambourine
Castanets
Sand Blocks
Cymbals
Drum

Allegretto giocoso M.M. $\text{♩} = 108$

EDUCATIONAL NOTES

on The Etude Music
BY EDGAR ALDEN BARRELL

Moonlight Melody, by Montague Ewing

Everything is so completely straightforward and understandable in this softly etched evening scene that little comment is needed.

You would best practice measure eight by itself a few times until the series of inverted sixth chords becomes familiar. This unexpected touch brightens it; it is novel and extremely pleasing.

Upon the repetition of Section A, the theme is transposed an octave higher, thus gaining in expressiveness.

Broaden out greatly toward the close.

As Twilight Falls, by Ella Ketterer

Obviously a study in crossing the left hand over the right, this piece is much more than that. The melody has a good deal of what we call a "cantabile" quality. It gets right into the soul and comes out occasionally in whistling when the fingers are otherwise engaged than with your lesson or music practice. Not many melodies (more's the pity!) have this power over

There is little we can say regarding how you should play this delightful twilight sketch, except that your interpretation must be very smooth. Emphasize soft tonal colorings. The world is not a gaudy thing at twilight, but something made up of soft greys and blues, with occasional touches of rose and yellow. The tempo stays very moderate throughout most of the piece.

Song of the Seraphs, by Robert Schumann

We are utterly in accord with the idea of simplifying many of the classics so that the young student—or new student, shall we rather say, of any age—may obtain an early acquaintance with these master works. When the study of the complete pieces is later undertaken, the scholar's progress will be just so much more intelligent and rapid. Naturally such simplification might be done very badly indeed, and we are glad to find that Mr. Sawyer has accomplished his work so surpassingly well.

Let us use that pretty word and say that this melodious evening sketch is *Scherzino*. It has the quiet beauty and depth of expression we find in his *Album Leaves* and *Romances*. Notice that the notes in the intermediary measures—when the melody has paused for a bit—are small, that they may be easily distinguished from the others.

Lady Betty, by Frank Wrigley

You will recall with pleasure that pretty, lightsome piece by Mr. Wrigley which appeared in a very recent issue, his *Song of Joy*. Here is another extremely amiable composition which portrays an undoubtedly charming figure in the feminine world, named Lady Betty.

With the exception of measure one, which is purely introductory in nature, each measure of the composition utilizes the syncopated type of accompaniment which finds especial favor at the present day. Do not stress this effect too much in your playing, nor overdo the *rubato* interpretation requested by the composer. Try always for a "singing tone," for the melody.

Gaieté, by A. Garland

There are several ways in which this piece could be analyzed, but perhaps the following is preferable:

Section A: 16 measures in E-flat (repeated), plus 16 more in the same key, which are likewise repeated.

Section B: 32 measures in A-flat, plus 16 in F minor. The whole section repeated.

Section C: 16 measures in F major, plus 24 in D minor. This section ends with a modulation to the dominant of the principal key, namely B-flat.

Section A': 32 measures in E-flat.

Coda: 6 measures.

Having thus sectioned the piece off, we recommend that you study the relative importance of each part, as well as its tempo and prevailing volume.

Ample markings are given so that your fingers will have no possible excuse for getting "mixed up with themselves."

A Pirate Ship and a Pirate Crew, by Edward A. Mueller

Shades of Captain John Silver and his piratical companions whom Robert Louis Stevenson described so skillfully in "Treasure Island"! Here is a musical picturization of a similar group of lusty, lawless buccaneers. We can almost see them swaggering about the deck of their ship. Now they lift their hoarse voices in a sailors' *chantey* (measures eleven to twenty-nine), at the conclusion of which occurs a typically energetic—but not graceful—dance (measures thirty-two to fifty-six). Later they resume their singing.

Play with vim, accenting strongly all notes so marked. Do not be fooled by the shift from 6/8 to 2/4 time.

Cradle Lullaby, by A. L. Brown

Thousands and thousands of pairs of hands have played the piece called *Love Dreams* by this

same composer. Its melodious themes and tasteful harmonies—with now and then little arabesques of notes which have been added by way of decoration—show clearly the reason for its great success.

Here we have an easier, less pretentious composition, but one which is almost equally tuneful.

In the total absence of difficulties, educational discussion becomes unnecessary. Play with great feeling, smoothly.

Chant sans Paroles, by P. I. Tchaikovsky

This is Tchaikovsky's Opus 40, No. 6. Many of you are doubtless familiar with the *Chant sans Paroles*, Opus 2, No. 3, by the same master.

The title of each means, of course, a "Song without Words"—a species of composition virtually introduced by Felix Mendelssohn.

"The style is the man," says a French proverb. Certainly we can believe this in the case of this great Russian. His melancholy and neuroticism are mirrored in every page of his music. Nearly every page, at least. We must amend our statement as we think of the charming "Nutcracker Suite" and of certain rather merry piano pieces.

In measures thirty-three to thirty-five we find an instance of the "canonic imitation" of which Tchaikovsky was inordinately fond. Stress this imitation, in this case of the uppermost "voice" by a lower.

Sonetto del Petrarca, by Franz Liszt

Petrarch—whose first name was Francesco—was one of the finest of the very early Italian poets. His dates are 1304-1374. His handling of the sonnet (a particular kind of poem always just fourteen lines long) is especially fine; and indeed he was the originator of the "Petrarchan sonnet" on which most subsequent sonnets have been modeled. In this masterwork by the greatest of Hungarian composers and piano virtuosi, we find an attempt, and a wonderfully successful one, to recreate in tones the substance and atmosphere of one of Petrarch's sonnets.

In point of technique, by the unusual method of modulation, and by its themes and their development, one could tell at once that Liszt and no one else wrote this piece. For want of space we must deny ourselves the pleasure of discussing the construction and interpretation.

Improvisation in D-flat, by Charles Gilbert Spross

In measure four stress the upper notes in the left hand part; they are a literal repetition of what the right hand—though higher by an octave—has just played.

Mr. Spross's themes are splendid in every way—well contrasted with one another and all full of charm and life.

The minor section is more animated than what has gone before and eventually builds up to a passionate, fiery climax. From this peak of emotion a charming three measure interlude bears us back to the restatement of the main theme.

The Lilac Cotton Gown, by Dorothy Hill

Here we find a wholly exceptional song, the poem of which is altogether human and amusing, with music excellently suitable. The quotation, at the end of each stanza, of a phrase from *Comin' through the Rye*, adds a characteristic touch. The homely beauty of this tune makes an appeal to nearly everyone. We had forgotten that the words were by Burns until reminded by the line, "There was nobody, it seems to me, but 'Robbie Burns' to blame." If one may judge, this fine Scotch poet was to blame for considerable during his life—yet think what an "aching void" there would be in the native poetry of Scotland had he never been born.

It seems nearly superfluous to state that the nature of this song is such that it should be sung coyly, archly. Do not fail to observe that near the close of each stanza there is a hold, or *fermata*, which delays the motion just sufficiently to give increased effect to what follows.

Seek Ye the Lord, by Nicholas Douty

Anyone who has been fortunate enough to have attended any except the most recent of the Bach Festivals in Bethlehem, Pennsylvania, knows that one of the most efficient and liked soloists during the entire career of the organization has been Nicholas Douty, an American singer and composer whose training in music was received mainly in England and France. Mr. Douty also ranks very highly as a teacher of that most illusive art, the art of singing. Here we have a richly-wrought sacred song for low voice, which demonstrates the composer's fine understanding of vocal effects. Increase the tempo a bit upon reaching the B minor section. This culminates in B-flat major, from which key an augmented sixth chord bears us safely back to the home key.

The Spooky Night, by Gertrude Martin Rohrer

A highly original and descriptive song is this, for which Gertrude Martin Rohrer wrote both

(Continued on page 832)



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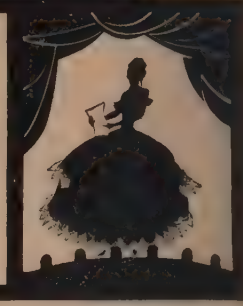


THE SINGER'S ETUDE

Edited for November by

D. A. CLIPPINGER

It is the ambition of THE ETUDE to make this Singers Department "A Singer's Etude" complete in itself



The Training of a Singer

Some Conclusions Drawn from Experience

THE MATERIALS of singing are our emotional reactions to experience. We are accustomed to think of language as a medium for the transfer of ideas; but it can scarcely be so limited. Our emotional reactions to ideas are as important as the ideas themselves. When we sing we do not undertake to make our listener *know*. We undertake to make him *feel*. And this we do with a combination of words and emotional tone qualities. Without these emotional reactions and the tone qualities they create there would be no such thing as singing.

The feelings common to human beings are joy, grief, fear, courage, love, awe, reverence, humility, sympathy, and so on; and these are all states or conditions of mind. Shouts of victory, wailings of grief, sorrow, distress, cries of fear in the presence of danger, kindly expressions of love, the comforting tones of sympathy, expressions of awe at some sublime phase of nature, tones of voice expressing reverence and humility in the worship of deity, expressions of excitement at play, laughter excited by wit and humor; these are the materials of which singing is made. They are the emotional reactions of the human mind to experience—common or incident to material environment. It is safe to presume that they have been present in some degree ever since the race began. How to develop tone qualities necessary to express this wide range of emotions involves what we call voice training, which shall be touched upon a little later.

The Art of Singing

SINGING, as an art, began when idealism made its appearance and man found himself forming concepts of better things than he already possessed; when he began to compare and discriminate; in other words, when he saw room for improvement. At that moment criticism was born, and since then nothing has escaped its judgments.

This idealism, which doubtless had its source in a rudimentary concept of beauty, in course of time included the entire range of human experience; so that man found himself idealizing all of his emotional reactions and trying to realize them then and there. This called from Herbert Spencer the definition of art as "An attempt to realize the ideal in the present."

Back among our prehistoric ancestors it may have been discovered that one of them could yell louder and longer than the others, and inquisitiveness impelled them to find out how he did it. At that moment the voice teacher and the vocal method came into being, and the "louder and longer," we are told, have not yet entirely disappeared.

Approaching the Subject

BUT HOW the ancients did it is of small importance. How to do it today is the thing that vitally interests us. The subject is far too comprehensive to be exhausted in a few minutes. At best it will be possible to show here but one avenue by which the correct use of the singing voice may be approached.

For centuries the philosophers have held that everything exists first as an idea. Let us follow and see where this leads.

The moment we wish to communicate an idea a medium becomes necessary. Therefore, in all expression two things are involved, the idea and the medium. To insure perfect expression both must be right. How does this apply to voice training? Let us see. Good voice production depends upon the right idea of tone and the right conditions of the vocal instrument. These two things contain all the law and the prophets on this subject. If a pupil sings a bad tone it means either that his concept of tone is not right or that the conditions of the vocal instrument are not right. In the beginning it usually is both.

Suppose that we have a class of twenty

pupils and that we examine their voices one by one preparatory to outlining a course of study. No two of these voices will sound alike. At this point the young teacher is likely to be thrown off his guard and to think that he has twenty different things to meet. In reality he has but two, namely, wrong concept of tone and wrong conditions of the instrument.

Twin Essentials

IF, IN TEACHING this class of twenty pupils, we concentrate on two points, namely, the developing of a right concept of the pure singing tone and the securing of right conditions of the vocal instrument, every one of these voices will immediately begin to improve; and if we follow this procedure they will continue to improve until they are thoroughly trained. When, however, their training is completed they will sound no more alike than they did in the beginning, by reason of their individuality; but the fundamental principles governing the production of beautiful tone are the same for all voices. Now this sounds very simple, and so it is. The truth about anything is simple when thoroughly understood. But there are a

few contingencies that may not be avoided, a few *ifs* and *buts* that may not be eliminated. One of these contingencies is the ear of the teacher.

An old French anatomist once said: "The eye sees what it is looking for, and it can look only for what it has in mind." What one sees is the projection of one's own mentality, which is the sum of all one's experience. Schopenhauer meant the same thing when he said, in substance, that environment is mind objectifying itself. We may therefore conclude that we see, hear, and appreciate to the limit of our development, no farther.

The Formation of Judgments

AT THIS POINT it is well to offer a few observations on the formation of judgment, and to begin with the proposition that all mistakes made in voice training, if mistakes are made, are due to errors of judgment.

From morning till night we are passing judgment on something. Every idea expands into a judgment. Every person, action, condition or event that comes to our notice is subjected to a judgment of some kind before being dismissed.

What is a judgment? A judgment is a conclusion reached by following a process of reasoning. Its aim is truth. To attain this the judgment must be logical, because logic is the science of correct reasoning. Unless one's judgment, be it affirmation or denial, aims at truth, it is not judgment. It is of the utmost importance, therefore, that both teacher and pupil should form habits of correct reasoning.

The basis of one's judgment is one's experience, and the validity of one's judgment is the irreducible unit of thinking. When one has subjected a proposition to all of the processes of reasoning necessary to reaching a conclusion, a judgment, one has reached the end. By this judgment, this conclusion, one must stand or fall.

A bare assertion is neither knowledge nor judgment. The mere matter of believing a thing to be true is no basis for a judgment. The world has reaped many a sorry crop of disappointment and disaster because of believing a thing without subjecting it to the searching analysis necessary to reaching a just conclusion. Over two thousand years ago Epictetus said: "Men become offended at their opinions of things, not at the things themselves."

We have dwelt on this at some length and the reason will be apparent. When the pupil sings his first tone, he or his teacher must instantly form a judgment on a large number of things. Here are a few of them. Is the tone true to pitch? Is it flat or sharp? Has it the right power, or is it too loud or too soft? Is it resonant or is it breathy? Is it too white or too dark? Is it steady or unsteady? Is it produced with



D. A. CLIPPINGER

right mechanism? Has it the necessary support? Has it a vibrato? If so, is it sound sharp or flat? Is the vocal free from tension? If there is tension, is it in the vocal cords or in that part of the mechanism that gives the tone its color and quality? Is the tone emotional? Does it show imagination or is it characterless? Is it produced with or without effort? These are a few of the points upon which an instantaneous judgment must be formed for the student by the teacher; and the value of the teacher's judgment will be governed by the breadth of character of his own training. The only difference between the artist and the amateur is that one has reliable artistic judgments and the other has not.

Wordsworth once said that if he had the pen he could write like Shakespeare. Charles Lamb, commenting on this, said: "It is only the mind that is lacking."

These observations of the formation of judgments are by way of urging thorough preparation before beginning to teach. This is what the "American Academy of Teachers of Singing" had in mind when incorporated in its outline of preparation for teaching, that, in addition to a good general education and a foundation of musicianship, one who would teach should have at least five years of study with competent teachers of singing.

The Singing Tone

DOES THE UNTRAINED STUDENT know the pure singing tone? It has been said that one knows a good tone only when he hears it. I do not hesitate to say that the beginner knows nothing of the kind. All that he may safely say is that he knows what he likes, and that he likes merely discloses his taste at that particular time. The entire untrained element of our population, if it could remain on solid ground and preserve its native modesty, should never venture beyond "I know what I like."

Taste is a measure of one's culture. It is of a fixed quantity. Taste is something with which one should be rarely satisfied. A satisfied mentality indicates stagnation, inaction, mental laziness. When one becomes self-satisfied artistically, he is as definitely and permanently deceased as a dead language.

The human voice, whether to its credit or discredit, has the possibility of producing such a variety of tone qualities, from the best to the worst, that it can satisfy a taste in almost any stage of development. But this must be said, that the tone that satisfies the student's ear today will not satisfy it even three months from now, if he is studying in the right way. I believe every serious-minded teacher will admit that from year to year he finds himself a little more exacting in his demands on his students, in the matter of tone as well as of style. This indicates that we ourselves are still growing, and let us hope it may continue. The master of Trinity College was right when he said: "We are none of us infallible, not even the youngest of us."

Concerning Practice

THERE SEEMS TO be no general agreement as to when the young student may begin to practice alone.

From the beginning to the end of voice training, we are developing concepts, not muscles. The student sings as well as he knows and no better. What we undertake to do is to make a musical mentality of one that is unmusical. When we speak to a student it is his mind, not his throat, that hears; and his mind is more or less full of imperfect concepts of tone and how to produce it. His mental picture of tone is dim and usually there is resistance of

various kinds and degrees in the vocal mechanism.

In such a state of mind it is my conviction that he cannot practice alone to advantage. Under such conditions he is almost certain to be strengthening his wrong habits rather than forming correct ones. Much time is wasted in vocal practice, even by conscientious students, by reason of indefinite concept of tone and freedom. In such instances the student should be urged to think about the subject as much as possible but not to practice away from the studio. Even when it is safe for him to begin to work alone it is best to try to have him practice only those things which he understands. This is the safer course to pursue.

The process of becoming a singer is not one of accretion but of unfoldment. All that the teacher can legitimately do is to guide the student so that he may waste the smallest amount of time and effort.

The Singing Tone

BUT NOW TO RETURN to the singing tone. What are its elements? How can it be described or explained so that a student may understand it? In the first place, it is certain that a teacher who can give his pupil an example of a rightly produced tone has a distinct advantage over the one who cannot. But this is said to be debatable.

The most fundamental element of the singing tone is freedom. It must have in it nothing that indicates restriction, resistance, rigidity, interference, and these neither intrinsic nor extrinsic. Without this condition of the vocal instrument, good tone is impossible.

The pure singing tone is steady. The unsteady tone is useless. It is like the man who is "unstable in all his ways." It is full of unrest and uncertainty and is unfit for purposes of singing. It indicates faulty tone production. The unsteady quality known as vibrato is to be avoided. Some mistake this for the emotional quality and cultivate it. The vibrato is not the emotional quality and never will lead to it. If persevered in it will eventually make any voice useless. Experience has proven that the emotional quality will appear when the voice is free and the singer feels what he is singing. To attempt to cultivate it by mechanical means leads to no end of discord and distress later on.

Another element of the singing tone is smoothness. Harshness or roughness has no place in the singing tone.

Then there should be richness. This means a firm, compact tone full of the resonance of the harmonic overtone which gives it the most important quality of all, namely, sympathy. Singers sometimes think they have resonance when they have only a hard, metallic, unsympathetic quality. The metallic quality which comes as the result of forcing is not pure resonance and should be avoided.

The aim in developing the pure, sympathetic quality is to give the singer the best possible instrument through which to express himself. Quality exists first as an idea, a mental picture; then, if the conditions of the instrument are right, this may be expressed.

The trained singer will have at his command a variety of tone colors, but no matter which he is using the elements of the singing tone must be present. It must be free, steady, smooth, rich, resonant, and sympathetic.

Quality

WHAT IS RESPONSIBLE for tone quality? The individuality of the voice is inherent in the construction of the vocal organ as well as in the mentality of the singer. Further, the kind of voice, be

(Continued on page 822)

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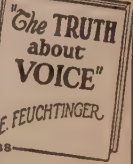
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THE ORGANIST'S ETUDE

Edited for November by
EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Organ Department "An Organist's Etude" complete in itself

The "Trick" in Improvising

By WILLIAM BENBOW

IF SPOHR had said, "I can't play the horn," he would not have seen Napoleon. For in 1808 Spohr went to Erfurt to catch a glimpse of the Emperor who was to be present at an entertainment. Remember how Pope wrote:

*Oh, 'tis the sweetest of all earthly things
To gaze on princes and to talk of kings!*

When Spohr arrived at the Erfurt hall, he found it impossible to gain admission. So he confided his difficulty to some of the orchestra who were to play. Finally a second horn-player agreed to surrender his place to Spohr. But—Spohr did not know how to play a horn. However, he practiced all that day on his part, and, although his lips were blue and swollen, he took his place in the orchestra for the grand occasion.

How often, lo, these many years, have we heard that deprecating wail, "I can't improvise!" Now the answer to that protest is very simple and very definite, namely, "You can and you must!"

It is very pertinent to ask why almost every organ student begins to squirm behind his inferiority complex the moment he is asked to improvise. This is the typical experience. He will, after considerable self-persuasion, make a hopeless gesture at some initial chord, and then—waits and waits while he thinks out laboriously some connection with another chord, pondering deeply within the harmonic rules that should govern his next move. In other words, he evidently takes it for granted that he must proceed as if he were writing out a harmony exercise. I regret to say that most treatises on extemporization do little to disillusion him on this point.

The Restless Bass

FURTHER, his experience with the textbook confirms in him the conviction that he must always proceed to a different chord with every move he plans. And this in turn means that, although he may be trying to evoke some semblance of a melody as he advances, the bass must inevitably be moving all the time, willy-nilly.

This attitude is further strengthened by his technical studies on the organ, with their emphasis upon a good deal of pedal activity. So he comes to feel that the approved "organ style" requires a constant change of chordal bass. Little wonder that he concludes that if he means to become a great organist and leave "footprints on the sands of time," his pedal-board offers him the ideal stamping ground.

Remember, too, that he plays a great many hymn-tunes and anthems, and here also he meets a restless harmonic texture. It is sufficiently obvious then that almost all his training and experience have intensified his tendency to accept as the first and

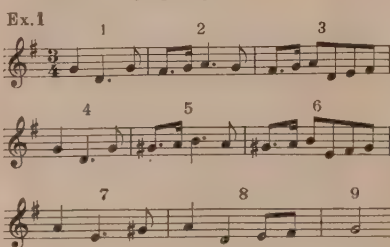
great commandment, "Thou shalt change thy chords continually."

Prof. Einstein, the great scientist, from his rich experience as a teacher of physics has recently given us a few pregnant observations that deal directly with the problems we are discussing. "The trouble today," he explains, "is that children are fed up with definitions instead of being introduced to tangible things. . . . A pretty experiment is intrinsically more valuable, often, than twenty formulæ evolved by the brain. Formulæ in physics, at least in the early periods of study, are as terrifying as dates are in the study of history."

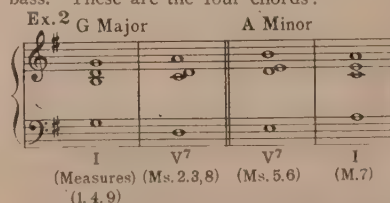
Taking Difficulties in Hand

THIS sane principle is fully as applicable to advanced grades as it is to the primary classes. Do you know how they begin the study of Hebrew in our seminaries? They take the first verse of the Bible in Hebrew, and begin with the first word, which is translated "in the beginning" in English. They dissect this word letter by letter, explaining its English equivalent and also every diacritical point used. Then they break the word into root and endings, to show which signifies "begin," which characters express "in the" and which indicate the singular or plural number. So bit by bit the grammar grows.

The beginner in improvisation needs just that sort of observation and analysis to disabuse his mind of hindering misconceptions. Let us observe some outstanding bits of music. Certainly one of the most imperishable is this theme from Schubert's "Unfinished Symphony":



Notice, first, that for all those nine measures, only four different chords are used, necessitating only six changes in the bass. These are the four chords:



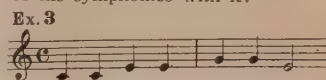
In fact there are only two chords used, the tonic and the dominant seventh, placed in two keys.

Now let us examine the melody. Look first at measures 1, 4 and 9, where the tonic chord is employed. You notice that only two notes of the chord are played in the melody, the root five times and the fifth but twice. Examine measures 2, 3 and 8, and there, too, we find chord notes mostly used in the melody, with a few "g's" and "e's" as passing notes.

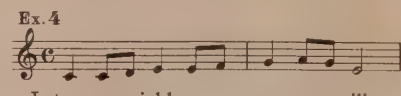
Could anything be simpler? But do not imagine that this is an exceptional instance. There are scores of examples in famous compositions. Recall the opening measures of *Dawn*, the first movement of Grieg's "Peer Gynt Suite," the middle section of Tchaikovsky's *Andante Cantabile*, the beginning of Chopin's *Prelude in B minor*, where eleven measures out of the total twenty-six are based on the tonic chord and Brahms' *Lullaby*.

"From One Learn All"

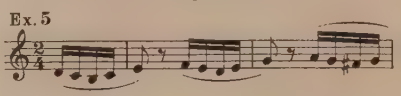
THIS PHRASE pre-supposes that we have learned one. Let the tonic common chord be our one for our initial experiments. Remember how Haydn began one of his symphonies with it?



By adding two passing notes (d and f), and an "auxiliary" note (a), we recognize the old air, *Long, Long ago*:



Let us sprinkle some more auxiliary notes around the arpeggio of this chord. Do you recognize this quotation?

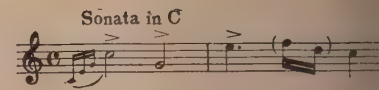
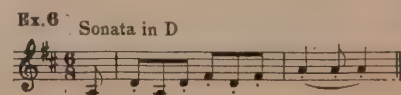


This is *Alla Turca* in Mozart's *Sonata in A*. Only he wrote it in A minor.

One could easily fill a book with the changes that have been rung on the tonic chord as the basis of a melody. It will pay us to classify these changes, so that we may apply them intelligently and systematically in our first experiments in improvising.

- (1) Use the chord notes:
 - a. With repetition.
 - b. In succession.
 - c. By skips.

These illustrations are from Mozart *Sonatas*:



For other examples see the opening measures of Beethoven *Sonatas*, Op. No. 1, and Op. 7, and Op. 10, No. 1. Surely these illustrations should encourage us to see and employ the endless possibilities of interesting music that can be developed from the three notes of the tonic chord.

(2) Add non-chord notes:

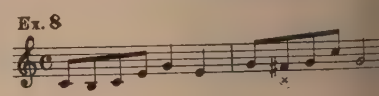
- a. Passing notes.
- b. Auxiliary notes.
- c. Changing notes.
- d. Free use of auxiliaries.

Two examples of passing notes:

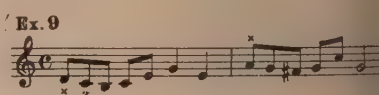


Three uses of auxiliaries:

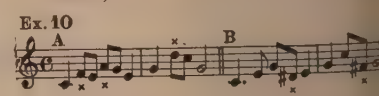
- a. Between repeated chord notes:



- b. On the beat:



- c. By skips (A, upward, and B, downward):



A good illustration of "changing notes" can be seen in Dvořák's *Humoreske*:



only the tonic being used as harmonic basis in the second measure, instead of the subdominant. Notice also his use of passing and auxiliary notes.

The following measures:



indicate the interesting field opened by the freer use of auxiliaries and other non-chord notes.

Change the rhythmic pattern:

- By giving different time-measures, 3/4, 6/8, and others.
 - By assigning different note-values.
 - By employing syncopation, and other rhythmic variations.
- Using all these devices, we find the first following themes can be changed into second:



Remember that in all the foregoing we have been confining ourselves possibly to one chord. I think I hear one saying, "That chord does very well for a phrase or two, but —" To answer them, here is the complete section, in which the last example was taken. The common chord of C is the only one used.



Three reasons for experimenting with the chord are that: (1) the tonic chord is capable of yielding a wealth of music; (2) the great masters used it to such good effect; (3) its multi-form uses may be played in connection with every other and you will ever add to your vocabulary. Let one learn all."

Now that we have shown that one can provide a great deal of interesting music without changing a chord, we shall have to turn to the bugbear of every beginner, the need of moving to another chord. If we keep the biological principle that one's spiritual experience is an epitome of the total experience, we are encouraged by the fact that for centuries the most popular progression from the tonic has been to the dominant. So we shall follow that well-worn route for our first harmonic change. Let us make this transition as easy as possible for the first attempts of the beginner. Let us assure him that although we are changing the chord it is not necessary to change the bass note. Because of its long historical use in organ music this holding of a pedal note in spite of a change of chord is called a "pedal point" or an "organ point." Skeletonizing the orchestral scores, and setting all our illustrations in the key of

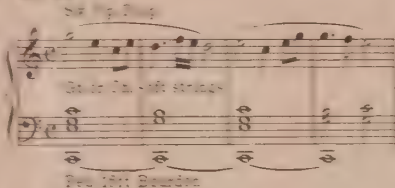
C, we cite two examples: the first, the *Largo* from Dvořák's "New World Symphony":

Ex 15



From Weber's *Minstrel* to "Der Freischütz" we take this well-known melody which is set on the horns. My friend, as I have said, in some hymnals, Weber did not use the pedal point as we are taking the liberty of doing, but in the organ our sustained pedal C will prove effective, just as in Dvořák's use of it.

Ex 16



Someone may say "That will be very well for slow sustained passages, but —" For answer see the *Scherzo* on Beethoven's "Festspiel Symphony" where for thirty-two measures, oscillating between these two chords over a tonic pedal point the organ plays a lively, characteristic air. Note also how in his *Minstrel* Franz Liszt uses this device in the first 12 measures and the last 24 measures.

The student is strongly urged to study and analyze Chopin's *Scherzo* which is built wholly upon these two chords. Note particularly how he begins, just as we did in this study with simple chord tones gradually adding passing tones and accidentals, then later using repetitions and runs, and still later amplifying all these devices into his beautiful arpeggiated tractors and cascading filaments. Fascinated by this art one is scarcely conscious of the fact that the whole composition, except the first and the last measure, is built on my tonic pedal point with only two chords above it.

The thoughtful study of these various examples should encourage the beginner in improvisation by

1. Clearing his mind of preconceptions which discourage his initiative.
2. Showing him how to begin.
3. Proving by quotations from great masters that even such humble means as the *Underhill* church—most abundant—may be evolved into princely themes as those cited from Schubert and Chopin.

Pedal Location

By DR. ORLANDO A. MANSFIELD

In some of the articles and paragraphs that we have had the pleasure of contributing to former issues of THE ETUDE, we have frequently directed attention to the greater importance which, of late, is being attached to the use of the heel in organ playing and to the introduction of this member into the student's very first efforts in the direction of organ playing. The old method employed for the purpose of pedal key location was to feel for a convenient first key and then to draw out the foot and strike with the toe of the same foot the long key desired or required. A more excellent way has always appeared to us to be the placing of the heel upon a convenient long key, say, upper G with the right foot, and lower G with the left, and

then to strike with the toe all the available long and short keys above or below each of the selected keys. Thus, with the heel on G, the student should be able to locate with his toe A flat, A natural, B flat, B natural, and even C or C sharp, and below, F sharp, F natural, E, D flat, and even D. Conversely, the toe could be placed upon a short key, say F sharp, and the heel be made to find, in every case, without any help from the eyes, G, A, and even B and C above, and F, E, D, and even C, below. Such exercises as these will soon enable the student to find out almost any note on the pedal clavier and to be able to use the heel as effectively as the toe in his earliest organ scales, exercises, hymn-tunes and pieces.

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Ex-dean of the Pennsylvania Chapter of the A. G. O.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. I am turning to you for help in interpreting the stops of the church organ. I am very anxious to master it for hymn playing and, although I have found the tones I prefer, I cannot understand the stops well enough to know why I should use them or change the combinations. On the right hand, of course, are the Great stops, but the various names bother me. We have the Fifteenth, 2', Dulciana, 8', Unison Bass, 8', Melodia, 8', Octave, 4', Open Diapason, 8', and Pedal, Bourdon, 16'. The left hand stops seem to regulate the upper keyboard most extensively and consist of the Flute Harmonique, 4', St. Diapason, 8', Geigen Principal, 8', Solo Tremolo, Coupler, Great to Pedal and Coupler, Swell to Pedal. Where can I get the book by Stainer entitled "The Organ" and Nevins' "Primer of Organ Registration"? Can you quote the prices? Would these books be the most helpful?—L. L.

A. We are giving you some general information as to stops which may help you. The stops to be used are dependent on the character of the passage being played, amount of tone desired, and so forth. Stops of 8' produce normal pitch, 4' stops, one octave higher, 2' stops, two octaves higher, 16', one octave lower, than normal pitch. The foundation tones of the organ are the Open Diapasons. Geigen Principal belongs to this tone family. Dulciana is soft organ tone, Octave and Fifteenth are of the Open Diapason family. Melodia, Stopped Diapason, and Flute Harmonique are of the Flute family. Unison Bass, 8' produces the Bass to 8' stops that do not extend throughout the compass of the keyboard. When the coupler Great to Pedal is drawn the stops drawn on the Great Organ are connected to the Pedal. Swell to Pedal is a similar device for connecting stops drawn on the Swell Organ to the Pedal. Tremolo is a stop producing undulation on the stops it affects. The books you mention should be of help and may be secured from the publishers of THE ETUDE at the following prices: "The Organ," Stainer, \$0.94; "Primer of Organ Registration," Nevins, \$1.35.

Q. Will you please suggest a specification for an organ suitable for home use? What would such an organ cost? When building a house with the idea of installing an organ, how large should the organ room be? What other considerations should be made for the organ when building?—A. G.

A. The specification for an organ for the home is dependent on the amount you wish to spend. The specification, in turn will indicate the amount of space required. You can secure a small Unit organ for about \$2500 to \$3000, which will require a space of approximately 7' 4" wide, 7' 3" deep, including console, bench, and so forth, 8' 3" high. The console may be detached and located at some other point, when the space required for depth of the organ will be less. If you will advise us about how much you wish to invest in the instrument we shall try to give you the information you desire. Also give maximum space available, so that we may know whether it is sufficient in size for the instrument desired.

Q. The following is the specification of the organ which I play: Great Organ—Dulciana, 8', Stopped Diapason, 8', Salicional, 8', Open Diapason, 8', Flute Traverso, 4', Swell to Great, Swell to Great 16', Swell to Great 16', Great 16'; Swell Organ—Dulciana, 8', Stopped Diapason, 8', Salicional, 8', Flute Traverso, 4', Tremolo, Swell 16', Swell 16'; Pedal Organ—Bourdon 16', Lieblich Gedackt, 16', Great to Pedal, Swell to Pedal.

What registration would be best for Schubert's Ave Maria, arranged by Gordon Balch Nevins? For Schubert's Serenade, arranged by Preston Ware Orem? What registration would you suggest for hymns? What could I substitute for the following: Oboe, Vox Humana, Gamba, Vox Celeste? Does use of Swell to Great produce any more volume when playing on the Great, since the Swell has the same stops except the Open Diapason? Will you please classify these stops as to reed, string or wood, if there are any such?—M. R. F.

A. We cannot know the exact "balance of tone" on your instrument but suggest that you try the following for the Ave Maria: Swell, Stopped Diapason, 8', Tremolo; Great, Stopped Diapason, 8', Salicional, 8', Dulciana, 8'. Or you might try: Salicional 8', Dulciana 8', Flute 4'; Pedal, Lieblich Gedackt 16'. Swell to Pedal, playing the part marked "Choir" on the Great. On the third page play the part marked "Swell" on the Great with Dulciana and Salicional and the left hand part on the Swell Organ (Stopped Diapason). Play the closing measures marked "Choir" on Stopped Diapason or Dulciana on the manual which is most convenient.

For the Serenade you might try: Great Organ—Stopped Diapason (Dulciana ad lib.), Swell Organ—Stopped Diapason, Salicional, Dulciana; Pedal Organ—Lieblich Gedackt; Great to Pedal, playing part marked "Choir" on the Great. At the direction "Swell add 4' Flute" you might do so and play accordingly

if the effect is satisfactory. In the last measure on page three take off Great to Pedal during rest in Pedal part. Just before playing second measure on page four, add Great Open Diapason, taking it off again before the second eighth note in the fifth measure. Take off Swell 4' Flute for third quarter note in first measure of the last line, and try taking off Swell Stopped Diapason for the two closing measures. These registrations are not ideal, but your instrument is very limited in resources. For congregational singing of hymns you probably can use all the stops with the addition of 16' and 4' couplers occasionally. Use 16' couplers sparingly. You do not have any real substitutes for Oboe or Vox Humana. Where either is suggested you might try Salicional, Dulciana and 4' Flute. For Gamba, try Salicional and for Vox Celeste, Salicional, Dulciana and Tremolo. Swell to Great 8' does not produce any additional volume. Stops that are drawn on the Swell are drawn on the Great. You do not have any Reed stops. Dulciana and Open Diapason are organ tone. Salicional might be included in the string family. The Stopped Diapason and Flute Traverso are of the flute family and probably are wood pipes.

Q. The organ in our church is very small, but is considered the sweetest toned organ in the city. Could we have it enlarged and, if so, what would the cost be? It has the following stops: Swell—Viola 8', Melodia 8' (?), Flute d'Amour 4'; Great—Dulciana 8', Diapason 8', Octave 4'; Pedal—Bourdon 16'; Couplers—Swell to Great, Swell to Pedal, Great to Pedal.—H. R.

A. It might be possible to enlarge your organ, but we think it would be more advisable to dispose of it and build a larger one. If your present pipes are of suitable scale and so forth, they might be included in the new organ, but you can probably secure more for your present instrument by disposing of it complete. The cost of enlarging, of course, would be dependent on the additions desired.

Q. Will you please send me the examination requirements of The American Guild of Organists? (This question was sent in by A. M. S., F. T. and E. F.)

A. Membership as a Colleague is required in The American Guild of Organists before taking examinations. This class of membership requires no examination. The requirements for the subsequent examinations may be secured by addressing Frank Wright, Mus. Bac., 46 Grace Court, Brooklyn, New York, who can also give information as to the procedure to secure admission as a Colleague.

Q. A new organ has just been installed in our Episcopal Church. The organist wishes me to assist her. I am an advanced pianist but have had scarcely any organ experience and no lessons. Can I best learn to play the pedals by practicing intervals, skips and so forth, or shall I use hymns as pedal exercises? I shall enjoy being useful in this way.—E. G. P.

A. We would suggest that you secure the following books: "The Organ," by Stainer-Kraft and "Studies in Pedal-Playing" by Nilsson. Practice some of the pedal exercises as well as those for manuals and pedals. When you have become familiar with the use of the pedals you might try hymn tunes.

Q. I have had three years' piano experience, but it is four years since I had my last lesson. I am very much interested in taking organ lessons. I am employed and am saving money, as I was told I should have at least \$600 for organ lessons. Would you suggest taking about three more years of piano and then the organ? Do you think I would know how to play the organ with five years of hard study? My parents think the organ is too hard an instrument to study and I should take up some other. Would I have to take a separate course in popular music?—B. A.

A. Our advice would be that you resume your piano work and continue that until you have acquired a fluent finger technique which is a very valuable asset in organ-playing. It would be possible to study both instruments at the same time if you have sufficient time to devote to your music, which is not likely if you are employed. You should certainly be able to play the organ acceptably with five years' work on the instrument. We know of no reason why the use of the organ should be too hard for you. Modern instruments do not demand excessive physical effort. If by "popular" music you mean "jazz" and the like, it would be advisable for you to study that feature with someone familiar with that type. Since theater organ playing is now used to so limited extent we do not understand your idea of studying popular music unless you have the idea of doing theater organ feature work. We see no reason why you should have to have \$600 accumulated before beginning your studies, unless you expect to live away from your home town while studying.

Instrumental Training in Schools

(Continued from page 782)

in detail the total number of children studying instrumental music under private teachers outside of schools, the percentage of students in the high school who discontinued study, and the average cost of a lesson.

In the grammar schools, out of a total of 11,339 children in the fourth and higher grades, 1,777 or 22½ per cent studied music. Of these music students, 70 per cent pursued the piano, 26 per cent the violin, and the remaining 4 per cent studied other instruments under private teachers.

In the high schools, among 3,500 students, 1,890 or 54 per cent studied some instrument under a private teacher. Among these, 64 per cent elected piano, 24 per cent violin, and 12 per cent other instruments. The average price of a lesson was one dollar and sixty cents.

Musical Fatalities

MORE THAN HALF of high school students who study a musical instrument give up this study some time during their high school career. This tremendous "mortality" among high school students may be attributed to several causes, such as increased pressure of school work, a wider field of extra-curricular activities, and a few others. One important reason for discontinuance we found in the fact that many bright and seemingly talented students lost interest because they could not seem to make sufficient progress to keep their enthusiasm alive.

Further study of the survey revealed that in a great number of cases the choice of the violin or the piano was influenced, not by the natural adaptability or talent of the child, but by entirely extraneous circumstances. A few instances may be cited: John undertakes the study of violin because his friend and partner, Jim, plays that instrument. Mary studies piano because there is a piano in the house and because her learning that instrument will be financially more economical. Many parallel cases could be mentioned. General talent for music is almost invariably inquired into; the probability of success in a particular instrument practically never. Choice of the wrong instrument often results, and then disillusion, lack of interest and the abandoning of instrumental study.

In too many cases, the giving up of the study of an instrument means the rejection of music as an art which, in the opinion of parents and child, is too difficult for his talents. From an unsuccessful attempt at mastering one of the two most complex instruments, the student concludes that music is not for him. He does not realize that there are a number of musical instruments the successful study of which does not demand the intricate coordination of physical, mental, and musical factors in the same degree that is indispensable to the auspicious pursuit of a string instrument. In other words, to have a chance for success in his study, the prospective violinist must possess a great number of talents, character traits, and physical features: a highly sensitive ear, general musical talent, strong fingers of well adjusted length, a certain shape of hand, flexible muscles, an analytical mind, great perseverance and patience, and many others. To master the alto of the band, he requires a moderate amount of musical talent and a few prerequisites as to the shape of lips and teeth.

Fitting the Musical Shoe

PROCEEDING from the assumption that a way could be worked out whereby students could be assigned to an instrument for which they are fitted, we

invaded the assemblies of fourteen centrally located grammar schools and of four high schools in Yonkers, asking applications for instruction in wood wind and brass instruments which the Board of Education offered free of charge. Over two thousand students applied.

Every one of these applicants was tested in the following manner: his or her sense of time and rhythm was ascertained having the student repeat two rhythmic phrases tapped with a pencil, the first phrase being simple, the second more involved; a mark was given on the basis of one hundred. The musical ear was then examined by having the candidate repeat an easy and a difficult melodic progression sung by the examiner, the result of which was also marked on the basis of one hundred. In the third part of the test, the student was asked to sing a phrase from a number of carefully selected melodies taken from the *Grad. Melodies for Individual Sight-Singing*. George Oscar Bowen, this effort also being marked on a basis of one hundred. The applicant was then subjected to a close examination of the physical characteristics of lips, teeth, the shape and formation of the jaw, the strength and flexibility of the facial muscles. He was consulted as to his own wish for the choice of an instrument. His desire was granted if, in the opinion of the examiner, he was not handicapped for that particular instrument. In the overwhelming number of cases, we assigned the instrument to be played by the applicant. No one with a general average mark below eighty-five per cent was accepted. Approximately three hundred fifty students passed the test.

"Team Work"

IN A SERIES OF MEETINGS with the parents of these students we explained our plan—that we were ready to give free class instruction in trumpet, cornet, euphonium, slide trombone, baritone, bass, flute, clarinet, and percussion instruments if the parents were willing to provide the necessary instruments. We emphasized the fact that the children had been assigned to a certain instrument in which we believed they would be successful, and that therefore the parents' chance for disappointment was infinitely smaller than ordinarily. We invited them to take part in our plan of coöperatively buying the instruments. The plan was organized as follows: bids were solicited from practically every manufacturer of brass and wood-wind instruments in the country; fourteen were received. The principals of all the interested schools were requested to act as a purchasing committee in conjunction with the director and the supervisor of instrumental music. A set of instruments from every one of the bidders was tested as to quality and price; such points as the material used in the valves and springs, the ease of tone production, tonal quality, workmanship, and material used were carefully considered. Each instrument was graded as to quality and marked I, II, III, IV (excellent, good, fair, poor respectively).

Making the Choice

THE INDIVIDUAL quality rating for the entire set of instruments from one manufacturer were averaged. Similarly, the mean of the cost was established, so that each competing firm could be identified at a glance by one rating for quality and one for cost. The table

(Continued on page 819)



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The Philadelphia Orchestra

(Continued from page 780)

Boston; several performances of the "Ninth Symphony," at some of which the Mendelssohn Choir of Toronto assisted; the more recent presentations of Stravinsky's "Sacre du printemps" and Schönberg's "Die glückliche Hand," both first stage performances in America; Stravinsky, "Oedipus Rex," and Prokofiev, "Le Pas d'Acier," both first stage performances; the uncut, original concert version of Mousorgsky's "Boris Godounov" (with chorus). There were the Schönberg "Suite," which brought forth the cry of "Vipers!" from a suffering New Yorker; Varese, Prokofiev, Miaszkovsky, Szymanowski, Shreker, Hindemith and others, to some of which his audiences submitted meekly, and from some of which they walked out, with or without hisses—walked out better informed, nevertheless.

But there have also been the glorious Bach programs, sometimes adorned with Stokowski's own transcriptions of magnificent works. It may well be remembered that in 1927 alone Bach was represented by six "Brandenburg Concertos," and ten other compositions, transcribed or in original form; Handel by five compositions, and Haydn, Mozart, Mendelssohn, Beethoven, Brahms, Franck, by at least one each. In other years there have been "The Fourth Piano Concerto" of Rachmaninoff, played by the composer, and the Sibelius Symphonies as well as the Beethoven Programs, at two of which Kreisler was soloist. But one could go on enumerating the grateful compositions which have served to balance some others!

New Devices

IN INVESTIGATING devices for improving sound, for presenting new divisions of the scale, for associating light and color with sound (the Clavilux), for improving broadcasting—in all the best of similar devices and inventions Stokowski has taken a broad interest, and has enabled his audiences to hear and judge, in many cases, for themselves. He has been urgent, not to say dictatorial, in demanding the quiet of the concert room which is the due of great music and great endeavor. He has prevented the disturbance occasioned by late arrivals, and some of the audience agree with him, while others do not. But, whatever the opinion of the audience, it has an opinion; it is not allowed to become drowsy and indifferent, and the Philadelphia Orchestra is thus certainly a part of history in the making.

Guest Conductors

IN 1925, Respighi and Rodzinski appeared as guest conductors, Respighi conducting his "Pines of Rome," at its American première. In the next season, on account of Stokowski's illness with persistent neuritis, Fritz Reiner appeared as Guest Conductor, and Ernest Schelling took charge of the Children's Concerts, which Stokowski had previously conducted. In 1927-1928 it became necessary for Stokowski to have a year of rest and absence from duties. Six visiting conductors divided the season's engagement: Reiner, Monteux, Mengelberg, Stock, Gabrilowitsch, and Sir Thomas Beecham. The Western tours, which had previously included Pittsburgh, Dayton, Chicago, Toledo, Cleveland, Detroit, Indianapolis, St. Louis, Milwaukee and Detroit, were abandoned, and the Orchestra visited only New York, Washington, Baltimore and Princeton, giving its customary ten concerts, however, in New York. During this season, Reiner conducted Honegger's "King David," with the Mendelssohn Club, under Bruce Carey, assisting.

In 1928-1929, Stokowski was able to re-

sume conducting but had the assistance of Alexander Smallens as Assistant Conductor. As Guest Conductors, Gabrilowitsch, Molinari, Rodzinski, Goossens, Krauss and Smallens were secured, while Schelling continued to conduct the Children's Concerts. The "Ninth Symphony" was given another performance in this season, with Gabrilowitsch conducting. In this season, also, Stokowski adopted the experiment of having the first violins act as concertmasters, each taking his turn, in alphabetical order. This experiment appears now to have become a custom.

Death of Mr. Bok

1929-1930 was a season which brought to the Orchestra a great loss in the death of Edward W. Bok who had shown signal devotion to the cause of music and to the Orchestra in particular. He had long been a Director, and, some weeks after his death, Mrs. Bok was elected in his place. For the memorial service in honor of Mr. Bok, Stokowski returned from his mid-year vacation to conduct the Orchestra.

In this season, also, the Orchestra broadcast for the first time, after many efforts on the part of Stokowski to have the mechanism of the radio so perfected that the effects of the orchestra should not be distorted in transmission.

Stokowski and Gabrilowitsch divided the season's conducting, except that for three weeks Serafin, Mlynarski and Bodanzky came as guests. Smallens, assisted by Dr. Swan, conducted one pair of Children's Concerts, after which Schelling resumed his position there.

1930-1931 found the same conductors for most of the season, the only guests being Toscanini and Smallens. Gabrilowitsch presented a most inspiring performance of "St. Matthew Passion Music" of Bach, at the Metropolitan Opera House, in which he had the assistance of the Mendelssohn Club, the Choral Art Club and the Boys' Choir of Girard College. The celebration of the thirtieth year of Mr. Van Rensselaer's Presidency of the Orchestra was a most interesting and appropriate feature of this winter. The death of John H. Ingham, one of the first Executive Committee, came as a loss to the Association.

The performance of "Wozzeck" in conjunction with the Philadelphia Grand Opera Company, was supervised, rehearsed and conducted by Stokowski, and has been called "the most striking musical event in the history of the opera since 'Pelleas et Melisande'."

Summer Concerts

IN PHILANTHROPIC and educational projects the orchestra has always been a zealous coöperator. The projects for summer concerts have taken various forms. In 1930 there was a highly successful season in Robin Hood Dell, thanks to the energy of Mr. Mattson who secured the coöperation of the City, and the efforts of Women's Committees and Clubs. In the season just closed, there has been a considerable deficit, owing to the bad weather and the unsatisfactory facilities for transportation. The programs were perhaps somewhat too heavy for the average summer audience. Nevertheless, the men received eighty-nine per cent of the regular weekly salaries.

This Season's Plans

FOR THE coming season the Orchestra announces thirty consecutive pairs of concerts on Friday afternoons and Saturday evenings, twelve Monday evening symphony concerts, and two series of children's concerts of five each. Guest

(Continued on page 824)

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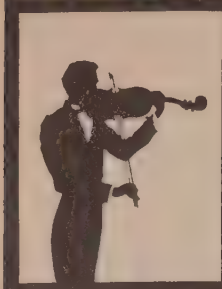
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THE VIOLINIST'S ETUDE

Edited by
ROBERT BRAINE

It is the ambition of THE ETUDE to make this Violin Department "A Violinist's Etude" complete in itself



Violin Rebuilding and Improvement

A correspondent writes to the Violinist's ETUDE, "Could you kindly tell me if there isn't something which may be put on a violin to improve its tone—some oil or the like. I practice a lot, and my instrument is powerful and looks very nice, but its tone isn't as good as I'd care to have it."

J. C. M. V.

NO, MY dear correspondent, I regret that there is no oil nor preparation of any kind which, rubbed on the violin, will improve its tone. If there were, the manufacturer of the stuff would become a rich man over night, since millions of violin players all over the world, now tortured with harsh-toned violins, would send for a bottle.

Of all the violins, old and new, I doubt if more than one in fifty has an even passably smooth, mellow, sympathetic tone. The other forty-nine have tones which are harsh, uneven, rough, too loud, too feeble or too piercing, or lacking in one or more of the other requisites of correct violin tone.

The reason for this is that the majority of the violins in the world are cheap fiddles, made, like wooden razors, to sell, and utterly lacking quality. They are products of cheap wood, cheap trimmings, cheap labor, cheap everything. If the public were willing to pay good prices, and refused to buy cheap, badly-made violins, only good ones would be made, and a tremendous impetus would be given to violin education. The contrary is true, however. The great body of the public seems to want good pianos and other instruments, but, when it comes to buying violins, they seem to be content with the cheapest. The average man thinks nothing of paying \$300 or \$400 for a piano for Susie to learn on, but, when it comes to buying Junior's violin, he shies violently at paying \$50 or more, and more likely compromises on \$15 or \$20. Of course he works off the old gag of "buying a better one when Junior gets to be a fine player," but the lad, if he has a sensitive, musical ear, revolts at the rough, harsh tones of the cheap fiddle, and is hardly likely to develop into a fine player. So the better violin is frequently not bought at all.

Constructional Adjustments

NOW, ALTHOUGH there is nothing which can be "rubbed on" a violin to improve its tone, an improvement can often be effected by putting the violin in perfect repair and adjustment, or by rebuilding it. A large proportion of violins are not in good playing condition. The bridge may be too low or too high, or set in the wrong place. Sometimes the neck is at the wrong angle to the body of the violin, so that too low or too high a bridge must be used, in order that the strings will lie at the correct distance above the fingerboard.

Then, some part of the violin may have become loose, the blocks inside, the top or back where they join the ribs, or the fingerboard. I have known people to play for years on violins which had open cracks in the top or back or one or more parts unglued. They knew the violin did not sound just right, but, as long as they could make a noise on it, they let it go at that and did nothing about it. A violin, to sound right, must be as tight as a drum, with every crack closed and every part glued tightly to its place.

We are told that every one should go to his dentist once or twice a year to see that his teeth are in perfect condition. I would suggest that every amateur violinist and student should take his violin to a skillful repairer once a year at least, to have it checked over for any repairs and adjustments that are needed. An experienced professional knows when his violin is out of order, but the amateur and student often do not, although, after further experience, they will gain this knowledge.

It is a very good habit occasionally to hold the violin lightly by the scroll and rap with the knuckles on the back of the violin. If anything about the violin is loose or unglued, it will cause a slight rattle, and the violin will fail to give that firm, drum-like sound which it has when everything is tight.

The proper stringing of a violin has much to do with its tone. The strings should be of fine quality, clear-toned and true. They should never be allowed to get too old nor to be soaked with perspiration (if of gut). They should be of the correct thickness which quality must be ascertained by experiment. When the proper thickness for each string has been decided on, the strings should each be carefully gauged, and strings of this same gauge be always used thereafter. The strings must lie at the proper distance from the fingerboard, and the fingerboard must be kept free from the little grooves worn by the pressure of the fingers on the strings.

Rebuilding

NOW WE come to the proper construction of the body of the violin. It is often possible to make a surprising change for the better in the tone of a violin by rebuilding it. As any one familiar with the construction of the violin knows, the top and back are "graduated," that is, cut to varying thickness in different parts. The proper graduation of the top and back have much to do with the tone. Very often in the case of cheap and hastily made violins, the graduation is very crudely and roughly done, and the inside surfaces of the top and back are hacked out in the roughest manner. It is needless to say that these surfaces should be sandpapered until smooth as velvet.

When a violin is rebuilt to correct an unsatisfactory tone, the operator takes the violin apart and regrades the top and back, so that they will be of the proper thickness throughout. He also makes any changes in the bass bar he thinks necessary to improve the tone, and makes and sets a sound-post so as to give the best results.

The first question occurring to any one who is dissatisfied with the tone of his violin, and contemplates having it rebuilt, is, "Will it pay?" A possible improvement in the tone depends on four things: first, the model of the violin to be reconstructed; second, the quality of the wood and the quantity (is there enough wood to admit of proper regrading); third, the quality of the construction already done on it; and, fourth, the skill of the operator who is to do the work.

I have seen surprising success in many instances where violins were rebuilt. A harsh, uneven, shrill-toned violin has often been converted into a mellow, sympathetic-toned instrument. In other cases the rebuilt violin has sounded not a whit the better for the operation, and, in some instances, much worse.

Successful rebuilding depends principally on the quality of the wood out of which the violin to be rebuilt is made and on its top and back being thick enough to admit of being cut to the proper dimensions. Sometimes the wood of the top of a violin (usually in the case of old instruments) is so thin that it cannot be worked to the right dimensions, without its being reinforced by the gluing in of fresh patches of wood to build it up to the proper thickness. This process is tedious and rarely attempted in ordinary cases of rebuilding. It is also expensive. However, it is sometimes resorted to in the case of valuable old instruments whose wood is damaged or very thin and weak. The process is often unsuccessful in improving the tone.

Fiddle Tinkering

IT CERTAINLY will not pay to rebuild a cheap, crudely-constructed fiddle which has been built of any old wood bought recently at the lumber yard, "sappy" and unseasoned, and lacking all sonority and sympathetic quality. Nor will it pay to hand the violin over to an ordinary "fiddle tinker" who makes violins haphazardly, without really knowing the principles of the art. He is more apt to rebuild a violin into a worse than a better instrument.

The violin owner who is considering rebuilding his violin should go to a really good, reputable, conscientious violin maker, preferably one who has had much experience in repairing and rebuilding as well as in making new instruments. If, after a thorough examination, such a maker feels that he can guarantee an improvement in a violin, the owner can feel safe in trusting

him to do the work. The chances of improved tone in rebuilding are very good, if the violin is given to a maker who understands the correct, scientific principles of violin construction, and if the instrument itself is of good model and is built of even-grained, sonorous, old wood, thick enough to be worked to the proper thicknesses in graduation.

Success in rebuilding violins is principally a case of wood and workmanship. If both are of the highest quality, a vastly improved instrument is pretty certain to result.

Physical Preparation for Violin Playing

By E. L. WINN

The preservation of health is of prime importance. Overstudy in any field, during the adolescent years, is harmful. But few careers are as exacting and fatiguing as violin playing. The muscular effort is great. The nervous effort is greater.

Two complaints, at least, present themselves, arthritis and nervous instability. So says Madame Joachim-Chagneau in her excellent handbook, "New Values in Violin Study." Arthritis is caused by overwork of a certain set of muscles and often leads to arteriosclerosis.

There are at least two ways of fighting rheumatism: diet and physical culture exercises. Too much alcohol and rich food have ruined many a gifted man. We would advise a normal life, much water as a drink and exercise. Violinists take daily technical exercise for their art. Why not daily physical exercises? Ten or twenty minutes daily devoted to physical exercises will do much for the violinist. Walking is the best exercise for most people.

For the violinist, constructive thoughts are medicine. Most of us have been under the instruction of men who were nervously ill-balanced. What a wonderful thing it would be if artists did not lose control of their tempers! The art of violin playing is hard and nerve-wracking. If the teacher thought positively, the pupil would do better. Constructive thinking leads to right doing.

The artist must establish a rational mode of life. He must live wisely, eat wisely, sleep and meditate. That teacher who teaches to the point of exhaustion is doing grave harm to himself and to his pupil. Order, calm and rhythm in the being are necessary. Lying down and resting a few minutes before lessons will help in the daily routine. Mental preparation for work and technical fitness—having the tools of the trade at hand—help a great deal.

Playing with pupils is very stimulating to the pupil but the teacher who attempts

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too much of it is on dangerous ground. Mental preparation and a joyous mood are desirable and all worry and care should be eliminated. When teacher and pupil come to their task it should be joyously and with a set purpose to teach or learn constructively. Affirmation is the best preparation for work. The atmosphere of faith in pupils is a distinct asset, and necessary.

The violinist must maintain perfect position. Orchestra players, often careless or fatigued, are the main culprits in this regard. They should concentrate on position.

A pad should be used, by the beginner, at least. Otherwise the pupil is likely to raise

the shoulder and form a bad posture. Naturally the pad gives the violin less resonance but, on the other hand, a bodily distortion is not to be desired. Later on in his career the student may discard the pad, if he so desires.

To keep oneself free for playing, the bodily position must be perfect. Capet holds the violin far out to the left. The Berlin school teaches that the violin be held in under the heart, the left elbow being far under. A happy medium is desirable. The violin should be held so that the eye travels directly along the strings toward the scroll.

Camilla Urso's Foundation Trill Study

By MARION G. OSGOOD

One of Madam Urso's few violin pupils has given the writer her formula for a correct trill. Its use has been the means of building up, strengthening and perfecting many a trill which before was weak and unreliable. Here is the "recipe" for this remarkably helpful study.

The second finger is placed upon the A string, sounding C. Extend the fourth finger to octave C on the E string, keeping the second finger meanwhile firmly in place on the A string. Now very slowly raise and lower the third finger, being careful during the process to hold both the second and the fourth fingers in their places. They must not slip.

The finger action may also be transferred to the other strings. Place the second finger on D, making F. Extend the fourth finger to the octave F on the A string. Slowly raise and lower the third finger on the D string. The D and G strings may now take their turn. Place the second finger on G, sounding B flat. Extend the fourth finger to the octave B flat above on the D string, raising and lowering the third finger on G. The third finger should form the whole stop in each case, from the second finger. Thus with the second finger playing C on the A string, the third finger should sound D, not D Flat. When the second finger is on D, making F, the third finger must stretch to G, not G flat; when the second finger plays B flat on the G string, the third finger must sound C, not C flat.

The whole step must in each case be

maintained, because otherwise, the muscular exertion being less, the exercise loses much of its efficacy.

So much for the training of the third finger. The fourth finger may be gradually trained and strengthened by placing the first finger on A, making B flat, then extending the third finger to B flat on the E string, making sure that the octave is in tune and holding both fingers firmly in their respective places. Now slowly raise and lower the fourth finger on the E string, making C. This exercise of the fourth finger may of course be transferred to the other strings at will.

This set of exercises, if attempted hurriedly and impatiently, is extremely likely to cause overstrained muscles. To many hands the work is very difficult and fatiguing; in fact it is a drastic formula which should invariably be taken "in small doses," as it were, especially during the first few days of its practice. A few minutes is usually sufficient as a starter. It should be understood that the object is not the immediate production of rapid and brilliant trilling which is sure to come if these foundation studies are rightly persisted in—but the gaining of stability, endurance, strength and evenness for an immature, weak, uneven trill. If this slow, strong raising and lowering of fingers, under the ruling just outlined, is practiced consistently and made a daily routine the result, not alone upon the trill but upon the entire hand and fingers, will be exceptionally beneficial.

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JAZZ Axel Christensen's new Instruction Book gives a complete course in Modern Piano Playing, breaks, fills, etc. Sent postpaid for \$2.00. Teachers wanted where we are not represented. **AXEL CHRISTENSEN SCHOOL OF MUSIC.** 750 Kimball Building - Chicago

SPECIAL NOTICES AND ANNOUNCEMENTS

SPECIAL NOTICES

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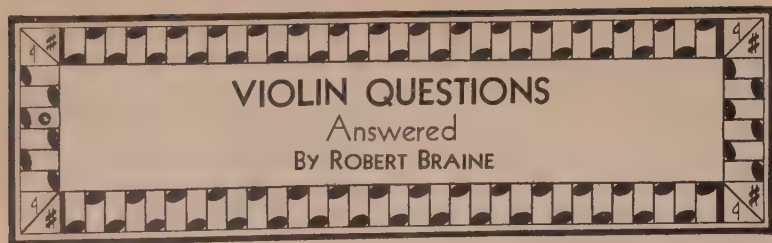
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No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeits and give no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of the Etude and other musical publications.)

The Search for Perfection.

R. L. W.—The tone quality of one violin may appeal to one violinist more than to another. One of the most famous living concert violinists recently said that he had been hunting all his life for a violin, the tone of which would realize his ideal of absolute perfection, but that he had not yet found it. He possessed both a Stradivarius and a Guarnerius. These makes of violins differ to some extent in tone quality. This violinist said it was like hunting for the ideal woman for a wife.

Unless you have had wide experience in judging violins and violin tone, it would be better to get the advice of your teacher, in choosing a violin. You, yourself, of course, should be satisfied also; the tone should appeal to you, for you will do better on a violin the tone of which you admire and love. 2—If you study both the violin and piano, I would not advise you to change the piano fingering from 1-2-3-4-5, to x-1-2-3-4, the so-called "American fingering," simply because the latter conforms to the violin fingering 1-2-3-4. All the world's best editions of piano music are fingered 1-2-3-4-5, and for that reason it is better to use that fingering in your piano work. You will soon learn to adapt yourself to both the piano and violin fingerings. 3—Do not try to buy too expensive a violin at this stage of your education, unless you have unlimited means, as lessons from first-rate teachers are expensive, and good lessons are at first the more important.

Gut or Wire?

Mrs. J.—There is a great difference of opinion among violinists as to the kind of strings to use. Some use gut strings entirely, including the G, which, of course, is wound with silver or copper wire; some use steel strings entirely; others use a combination of the two. It is a matter of individual taste. One of the greatest concert violinists in the world uses on his priceless Stradivarius the combination of steel E, gut A, gut D, wound with aluminum wire, and gut G, wound with silver wire. This combination is widely used. I do not think it can be improved on.

A Common Delusion.

D. H. S.—Possibly the old violin repairer to whom your pupil took her violin with the Stradivarius label tried to trade her out of it because he thought it was a real Stradivarius. Not all violin repairers are able to recognize a genuine "Strad" when they see it. It takes an expert of great knowledge and experience to recognize a counterfeit, in use it has been made by a master copyist. The chances are a million to one against your pupil's violin being a genuine instrument. It may be an excellent violin for all that. Read advice to owners of old violins at the head of this column. 2—Experts charge from \$5 up for passing on an old violin.

Book on Repairing.

A. J.—You will find directions for repairing bows in Chapter 11 of the work, "How to Repair Violins and Other Musical Instruments," by Alfred Common. This book can be obtained from the publishers of THE ETUDE.

Crack in Violin.

M. R. G.—Without seeing the two violins, it is impossible for me to say which is the better of the two. As far as the crack in one of the violins is concerned, it is probable that it will not injure the tone, if it has been repaired by a good repairman. If the crack should open at some future time, you could have it again repaired.

Finding a Market.

J. R. L.—Send your compositions to various music publishers, always enclosing return postage, so that you will get your manuscript back if it is not available. If one publisher rejects them, send them to another, and keep on sending them to different publishers until you place them. The amount of royalty you would receive would depend on the price at which the music was published, the character of the music, your reputation as a composer, and so forth. Some publishers pay a lump sum for compositions, instead of paying royalty. Study the character of music usually published by the firm to whom you send your work. For instance, you would not send a composition in the classical style to a publisher of jazz songs.

Shipping for Appraisal.

W. D. M.—Read the advice to owners of supposed old violins at the head of this col-

umn. The firm of experts you inquire about is thoroughly reliable, as far as I know. What they would charge for an opinion on your violin would depend a good deal on the character of the instrument. If it is a really fine old violin, they would probably charge you \$5, but if it is a cheaply constructed factory-made instrument worth only \$10 or \$15, they might not charge you anything. You can send it quite safely by express, if you pack it carefully in a stout wooden box and insure it for what you consider its full value.

Scales Studies.

R. S. T.—You could not do better than make a constant daily study of Schradieck's "Scale Studies for the Violin." This work will last you through your entire study period or during your whole life, for that matter. It contains scales from one to three octaves, complete chromatic scales and scales in double stops, octaves, thirds, sixths and tenths. The violinist who can play through this work from cover to cover, in good tune, may consider himself a master of scale technique. It is a good idea to play the scales in this work, which are written in sixteenth notes, as half notes at first with separate long bows, particularly in case of a comparative beginner.

Deceptive Label.

Mrs. G. C. M.—It is impossible to give you any idea of the value of your violin with the Stradivarius label, without seeing it. It might be worth \$3 and it might be worth \$25,000. It all depends on whether it is a real Stradivarius. Like imitation and real diamonds, there is a wonderful difference in the price. There are literally millions of violins containing Stradivarius labels like the one in your violin. If you wish to invest \$5 in finding out the value of your violin, you could send it to an expert, but you would almost certainly be disappointed.

Long Fingers.

C. A.—Abnormally long, thick fingers are more of a disadvantage than an advantage in playing the violin. Very large, thick finger tips add to the difficulty of playing in tune, especially in the higher positions. A normal sized hand is best for the violin. A very large hand is an advantage in playing the cello and the double-bass. 2—I do not know of any concert violinist who has an abnormally large hand. 3—I do not think milking cows will have a tendency to enlarge or deform the fingers, if you do not do too much of it.

Books on Violin Making.

H. E. G.—The following works on your list about violin making can be obtained from the publishers of THE ETUDE, at the prices named: "Violin Making as It Was and Is," by E. Heron Allen, six dollars; "The Violin and How to Make It," by J. Broadhouse, two dollars and fifty cents; "The Violin, its Famous Makers and Imitators," by G. Hart, fifty cents; "The Violin and How to Make It," by a "Master of the Instrument," sixty cents. The other works on your list are out of print. You will find an excellent article on the construction of the violin under the head of "Violin" in Sir George Grove's "Dictionary of Music and Musicians" which is probably in your public library.

Lifted Bow for Rests.

D. E. W.—It depends on the nature of the passage whether the bow should be lifted or kept on the string during rests. Sometimes it is lifted and sometimes not. It is impossible to give you a rule which will cover all cases. The only way you can learn this is by the study of good violin exercises and pieces under a good teacher.

Long Pizzicato Passages.

G. L.—Whether the bow should be laid on the ledge of the music stand during pizzicato passages would depend entirely on the length of such passages. The bow should be held in playing position, certainly, for pizzicato passages lasting for only two or three staves of music, but, if the pizzicato work should last for an entire page or two, it would be permissible to lay the bow on the ledge of the music stand, thus obviating the fatigue of holding it so low in the position required for pizzicato playing. No exact rule can be laid down in this matter, which depends entirely on how much pizzicato work there is to be done. In one of the orchestral works of Tchaikovsky, the pizzicato work for the violins lasts for one entire movement, and the orchestral violinists usually lay the bow aside in playing this movement. Let common sense be your guide.

MASTER DISCS

(Continued from page 784)

the performance seems to us as very significant—for theirs is a truly vital interpretation.

Culled from Bohemia's Folk Lore

THAT DVORÁK found in folk-music the inspiration for his art there can be no doubt. In his famous "Quintet in A Major for Pianoforte and Strings, Opus 81," written prior to his visit to this country in 1892, we encounter the influence of his native land. Here we have a movement in the form of the furiant, a Bohemian national dance, and another in the elegiac form of the dumka, "a complex form which, like a sonnet-sequence, holds in combination a series of separate poems." Hadow tells us that "it is here, indeed, that he [Dvořák] has brought his constructive power to its highest attainment."

A worthy recording of this amiably gracious quintet comes to us in Columbia album 161. It is impeccably played by the Lener String Quartet with Olga Loeser-Lebert at the piano.

The score of Ravel's *La Valse* is both richly elaborate and artificially ingenious. It has always seemed to us that this score never succeeded in quite "coming off." The effectiveness of the opening and middle sections is completely destroyed by the repetition at the end with its murky, almost grotesque, orchestration. To record this score successfully, that is, with any degree of clarity, is an achievement which we did not believe possible. Yet this feat has been successfully accomplished by Albert Wolff

and the Lamoureux Orchestra of Paris. Brunswick discs 90186-87. One believes Paderewski has given us another of his rare contributions to recorded music. Victor disc 1528. Here we have admirable renditions of Debussy's *Danses des Delphes* and *Voiles*, the first and second preludes from his first book.

Exquisite Foolery

GILBERT and Sullivan's delightful operatic nonsense about poets and their sweethearts and the "utter selfishness" of true love called "Patience" ("Bunthorne's Bride" is issued in a complete recording by Victor. (Their set C 14—4 discs.) The capable d'Oyly Carte Opera Company are the performers, as in the case of the several sets which precede this one. The same merits which enhance the other releases, such as "Iolanthe" and "H. M. S. Pinafore," are in evidence here, and, as in the case of the other sets, the same criticism regarding imperfect diction. But, since a libretto is furnished with each album set, this fault need not mar our enjoyment of an otherwise first-rate performance.

Rossini's sparkling *Overture* to "Thievish Magpie" ("La Gazza Ladra") given a deft and brilliant reading by Furwängler and the Berlin Philharmonic Orchestra on Brunswick disc 90188. Who might easily have proven inconsequential music becomes under this excellent conductor's direction a delightful experience.

MUSICAL BOOKS REVIEWED

What Your Voice Reveals

By HELEN HATHAWAY

Rarely do we open a book in which each word so graciously motions to the next, carrying smoothly along the burden of thought. Plainly the author has mastered also the silent speech of the pen.

The faults of our spoken word, evidences of the gross neglect of American voice culture, are enumerated, the radio and the "talkies" furnishing excellent bases for criticism and pointing to not a few tragic examples of neglect.

But there is a poultice for every pain, and the exercises given herein are wholly suited to righting vocal wrongs. Such tongue twisters as *The seething sea ceaseth and it sufficeth me* gives the needed elasticity to the mouth and throat organs as well as a mental concept of the sort of endeavor necessary to overcoming all speech defects.

Pages: 39.

Price: \$1.00.

Publishers: E. P. Dutton and Company, Inc.

How to Become a Violinist

By "FIRST VIOLIN"

In good homely style which makes the first steps of violin playing as simple as following Grandma's "own recipe" for mince-meat, the directions for position of the right and left hand and for the initial bow and finger movements are here presented. The book, written for the author's small daughter, has no obscure phrases, no ambiguities. If special terminology is used—such as "open string" or "interval"—the phrases are explained first of all. Vivid descriptions abound: "stab-like notes," "bring the finger down with a ping," "the bow bites the string."

A book which will lead one far along the violinistic way, even though one be essaying that way without the guidance of a teacher.

Pages: 91.

Numerous diagrams.

Price: \$1.00.

Publishers: William Reeves.

The Divisions of Music

Edited with a Summary by BASIL MAINER
Rhythm, melody and harmony, three sister Fates of music, twist and twine their threads to pattern a new tapestry of sound. Their ways of working, their weavings and interweavings, have been caught by the authors in such way that we might discern that the manner of their working is much the same now as ever, though today they turn out a more twisted skein.

Since rhythm is a thing such as no notation can adequately delineate and since melody itself is errant, despite the staying bounds of the written notes, singer and instrumentalist as well as composer must find this book—a "slow motion" on the process

of music creation—of vast practical value. The subject of "color," not usually included in so elementary a treatise, fills two chapters with a glow worthy of its name. What color is not and can never be is definitely pointed out that the elusive quality itself comes to the fore by contrast. Finally its texture is scrutinized with keen regard to its integral relationship to music in all its aspects.

Pages: 72.

Price: \$1.00.

Publishers: Oxford University Press.

Woman's Work in Music

New Revised Edition

By ARTHUR ELSON AND EVERETT C. TRUETT
The achievements among women of the present age in the creation of music have turned the eyes of the art world to the serious contemplation of their work in the past. Beginning with the almost mythical patroness of music, St. Cecilia, this author has much to say of the ancients, of the fair dames of medieval Europe (whose exploits in love make him for the instant forget their musical achievements) of the countries of more modern Europe, and finally of our own country and time, where endeavor blossoms out in the works of numerous composers.

Woman as actively participating in the production of music cannot obscure her in the light of the passive agent in furthering musical culture, and a chapter is devoted to the wives of the composers as well as one to "musical romances."

A book interesting in its three aspects, the feminine, the artistic and the romantic.

Pages: 301.

Illustrations: 11.

Price: \$3.00.

Publishers: L. C. Page and Company.

The Eloquent Baton

By WILLOUGHBY EARHART

Those of us who have ever tried to "keep singers together"—or instrumentalists for that matter—know that there is something besides standing up and beating time with a small stick. There is art in the graying of a conductor as subtle as any else. Witness the fame of great conductors on a par with that of great pianists, singers and violinists. Telling not only what a director does with his baton but telling why he does it (why down beat should invariably imply emphasis, for instance), describing the different rhythmic explaining the intricacies of phrasing, an lifting from a net of guess-work the points of what to do with the left hand, how to signal the players to begin, how to divide beats and how to make use even of glances and head gestures—this book will be as curiosity satisfying as it is endeavor stimulating.

Pages: 93.

Notational Illustrations and Diagrams.

Price: \$1.50.

Publishers: M. Witmark and Sons.

The Elusive Counter-Theme

(Continued from page 784)

...a firmer touch. Played alone it would be considered melodious, its primary being to lend harmonic richness. Such hidden or harmonic counter-theme is of the melodic type noted in the Rachmaninov piece and must be "felt" by the player and emphasized accordingly. A musicianly player will never fail to utilize the finest artistry when confronted with such an opportunity.

It is quite common in piano music, when there is a counter-theme to be displayed, to omit the bass as an expedient to facilitate execution. The Rachmaninov and Moszkowski illustrations are of this type.



It is the most simple form of piano counter-theme, from the "Valse Brillante," by Moszkowski. Note that the composer omitted the logical bass note (Ab) on the 3rd beats of the first two measures quoted in this order to facilitate the technic. In an orchestra transcription the missing notes would probably be added.

In the following variation of the counter-theme in the Moszkowski composition:



note the suspension of the C and Ab between the first and second measures quoted.

ed, making it possible to emphasize the counter-theme more readily.

Perhaps the most famous of compositions abounding in counter-themes is Wagner's *Overture* from "Meistersinger." They are perfect in every detail, virtually all being delightful tunes when standing alone. One of the happiest of these is the following:



regarded by connoisseurs as one of the most spontaneous counter-themes in musical art. To emphasize it Wagner gave it to the 'cellos, violas and one and two French horns in unison. The desire of Wagner to force this theme into notice might serve as a suggestion to pianists when they meet with a similar piquant counter-theme—which will not happen often!

There are many famous piano compositions, however, which are entirely devoid of counter-themes. They serve a special isolated purpose, and if we met them too frequently they would lose their charm. When they are found we must make the most of them.

Instrumental Training in Schools

(Continued from page 814)

This article represents a facsimile of the one presented to the purchasing committees, with the difference that in the former the prices are fictitious. The Roman figures under the prices indicate the mark given for the instrument for quality.

The purchasing committee of school principals awarded the contract for furnishing all the instruments to the manufacturer who combined high quality with low price. In the accompanying table bid number two would win the award.

ID	Trumpet	Cornet	Melo- phone	Trom- bone	Bari- tone
1	I \$55.00	II 50.00	I 52.00	II 40.00	II 58.00
2	I \$30.00	III 29.00	II 45.00	II 32.00	II 46.00
3	III \$24.00	IV 18.00	IV 28.00	III 19.00	III 38.00

Mozart and the Clarinet

By G. A. SELWYN

MOZART was one of the first to use the clarinet in the symphony orchestra, and according to Dyneley Hussey's recent biography, developed his taste for the instrument at considerable inconvenience to himself. He learned about clarinets from Anton Stadler, and, says Hussey, "of all the people with whom Mozart came into contact, Anton Stadler seems to have been the meanest and most despicable. He pined on Mozart consistently, borrowed money from him whenever he learned there was any to be borrowed, and, when there was no money, induced Mozart to pawn his valuables in order to supply him with funds—all this, despite his knowledge of Mozart's own penury, in the name of his brotherhood as a Mason."

Yet we also learn that "whatever may be said about Stadler's character as a man, he was undeniably a fine clarinetist," and "we have to thank this little rat of a man not only for the quintet and that concerto, but also the development of the clarinet and its big brother, the *corno di bassetto* (basset-horn), as independent voices in Mozart's later works."

We are further reminded that "the clarinet was of comparatively recent invention and, apart from the fact that its very novelty offered Mozart one more chance of giving character and originality to his music, its *timbre* was sympathetic to him and provided a high voice in the woodwind group other than the flute, whose tone, poor in overtones, aroused aversion in him.

Have You Faith in Yourself?

In every community there are ambitious teachers, who know the advantage of new inspiration and ideas for their pupils, but still neglect to keep up with the best that is offered.

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Music in Present Day Russia

(Continued from page 774)

folksongs of other countries, so long utterly ignored, are being carefully collected and performed.

"The musical education of the masses is no longer a Utopian dream, no longer a task for the future. It is the actual realization of thousands of battalions of people's musicians and music-lovers, whose banners are inscribed with the inspiring words: 'Art for the Toilers.'"

Music of and for the Intellectuals

IT SHOULD not be forgotten that the great Russian composers of the past were for the most part quite distinct from many of the other composers of history, in that they were all intellectuals of a very high order. In fact, with several of them music was to a certain extent a side issue or an after-thought. Many were elaborately trained for other professions but were turned to music by the force of their overwhelming love for the art. Therefore, until the U.S.S.R. puts a higher premium upon brains than upon brawn, very great things in the modern sense cannot be expected in musical art. It is right and proper that music-workers, notably composers, should be amply rewarded in proportion to their services to man.

The Music Publishing Situation

A. YUROVSKY writes upon the music publishing situation in Russia:

"The war and the civil war did much to interfere with the development of Russian music publishing. Even during the war publishing began to diminish and by the beginning of the Civil War the process of economic disruption thoroughly undermined this work: industry and commerce were disorganized and the files of the music publishers were swollen with accumulated manuscripts lying idle.

"All private musical enterprises were closed down and nationalized on the 19th of December, 1918. New problems of musical publishing were presented by evolution. The State Publishing Company, as well as providing the utmost service for professional and amateur musical circles, had also to attract the broad masses to music, using it as a powerful cultural-educational agent.

"The solution of this problem fell to the lot of the Musical Sector of the State Publishing Company, the biggest in the Soviet Union. The State Musical Publishing Company passed through many organizational changes in the first years of its existence and joined the State Publishing Company (Gosizdat) only in 1922. At first it worked as a section of the People's Commissariat for Education, Musical Sector. Even at this period attention was paid to the improvement in the manner of receiving new compositions. Formerly new compositions sent to private firms were submitted to the expert eyes of a specialist connected with the firm. The necessity for obtaining the utmost impartiality and social approach in appraising new compositions offered for publication demanded the organization of a jury, constructed on the principle of attracting the most competent musicians and representatives of musical societies. At first the following specialists took part in this jury: A. Gedike, A. Gretchaninov, G. Kataur, B. Krassin, A. Krein, N. Lamm, A. Lurye, N. Miaskovsky, N. Medtner, L. Shulgin, E. Pavlov and N. Shishkov.

Futuristic Leanings

"THE FIRST period of music publishing was marked by strong left tendencies. This was no chance phenom-

non but was bound up with the general tendency of those times toward futurism in all spheres of art.

"In October, 1922, the Musical Publishing Company joined the R.S.F.S.R. Gosizdat as its Musical Sector, combining the publication, production and distribution of music. Its work has steadily increased and extended since that date.

"The publication of various types of music demanded the organized division of the functions of the Publishing Section among special editors, preparing popular mass music, modern, Russian and foreign classics, pedagogical, scientific and ethnographical musical publications.

"The parallel existence of sections of modern and popular mass music is based upon the varying demands for music of two groups—professional musicians and mass executants and listeners as yet unsophisticated in music.

"It should be emphasized that by mass music not mere popular compositions are intended, since it is obvious that complicated symphony music can also possess all the qualities essential for mass appreciation. Our town working classes have given plenty of evidence of their musical sensibility and capacity to assimilate very complicated works, especially choral and orchestral.

Music with the Quick Appeal

"THE CHARACTERISTIC feature of mass music under the musical sector plan is its ultimate aim: (1) the satisfaction of the demands of mass musical amateurs, that is, accessibility for execution as well as for listening; (2) its emotional power, that is, its capacity to evoke a quick reaction. Choral music and music for various native instruments and their ensembles, for brass bands, and so on, belong to the mass music. The demand for such music comes from musical circles of all sorts, organized by the trade unions in factories, villages, the Red Army and children's organizations.

"As well as publishing original music for the service of the mass consumer, the firm publishes on a large scale easy arrangements of the best examples of classical music, for choirs and all sorts of native instruments. The organization of an Art Council for Mass Music, the members of which are specialists and representatives of social organizations, was an expression of the social significance of music publishing.

"The publication of new compositions accessible for execution only to professional musicians is included in the plan of work of the art section of the Musical Sector, and is considered an extremely important and responsible item of the work of the music publishers. The organized appraisal of contemporary compositions is done by the Editing Board of the Musical Sector, in which the following specialists have taken an active part of late years: V. Bely, N. Garbuzov, A. Gedike, R. Glier, N. Zhilayev, N. Myaskovsky, A. Sergeyev, L. Schulgin, A. Hessin, A. Yurovsky. A special jury—L. Nikolajev, A. Ossovsky, E. Glebov, V. Stcherbachov and M. Steinberg—is working at present in Leningrad.

Music in the Testing Tube

"WHAT PRINCIPLES guide the publishers in the selection of this literature, frequently too difficult, at first hearing anyhow, to be assimilated even by professional musicians? In choosing contemporary music the criterion of easiness to play and hear, both as regards the modern mass music-lover and broad circles of professional musicians, cannot be

regarded as sufficient for the definition of the significance of the new work. In order to guarantee a successful selection by the publishers of contemporary music, they are subjected to the examination of highly qualified, sensitive and advanced musicians, of judgment and foresight. Unfortunately, no musical publishers in the world can avoid mistakes in summing up new works, mistakes only discovered by posterity which mercilessly weeds out all but the best works.

"It is also extremely difficult to establish the ideological tendencies in selecting new works. It would be not good for publishers to specialize in any of the existing tendencies in music—right, left and so forth—as is done by certain foreign publishers. The Musical Sector is the only publisher in the Soviet Union cultivating modern music; and this imposes upon it the duty of tolerance towards all tendencies in music which, from the modern Soviet point of view, appear to be healthy.

"Art is Slow"

"NATURALLY enough, the creative principles of modern Russian compositions are far from coinciding with the sociological plan of our times. Art has always reacted slowly to contemporary phenomena. It is, however, an undoubted fact that Soviet music has already detached itself not only from the music of pre-revolutionary Russia but also from the music of the modern West, at present going through a period of crisis. In most of our compositions, whether "right" or "left," are to be found emotional features corresponding to the new life. Our functions are merely to eliminate unhealthy or obviously obsolete tendencies and encourage all healthy and vivid phenomena, answering to our epoch.

"It should be added that our generation of composers are far from that 'left' position which has been so firmly taken up by contemporary music in Western Europe. Indeed, with the exception of a few 'extremists' our 'left' flank of composers are really very moderate, and, unlike those abroad, who are exclusively occupied with formal experiments, they create chiefly on the emotional plane.

Wide Scope of Published Material

"IT IS not intended in this article to characterize the principal tendencies of modern composition and the work of our own composers. The Musical Sector publishes more modern compositions than any other firm in Europe.

"The scope of this article makes it impossible to dwell in detail upon the features of the other important publishing work of the Musical Sector. In publishing Russian and foreign classical and pedagogical literature, the Musical Sector does not limit itself to the mere reprinting of the old sheets preserved when the firm nationalized, but substitutes for unsatisfactory scores new and revised versions and publishes all the most important examples of such music so far not published in the Soviet Union. The Musical Sector is at present publishing more classical and pedagogical literature than all the private publishers together formerly existing in pre-revolutionary Russia.

"Of late the Musical Sector has increased its production of books on music. The plan for the current year provides for a considerable output of popular mass pamphlets on musical questions. Books on music in all its aspects are published as demanded by its modern state (history of music, theory of music, methodology, and other themes).

Toward Economic Independence

"THE GOSIZDAT Musical Sector is economically independent, and receives subsidies neither from the State nor from the Gosizdat. It is distinguished from other economic organs by the cultural, educational, political and scientific problems which are the corner-stone of its activities. These problems, while by no means distracting the attention of the leaders of the department from its economic principles, nevertheless cause them to be regarded not as an end in themselves, but as a means for the utmost satisfaction of modern social-musical demands, both as to quality and quantity and also as to accessibility to the mass consumer. From the entry of the Musical Publishing Firm in 1922 into the Gosizdat, there has been a steady process of economic recovery, and at present it is a firm of economically sound organization.

"The publications of the Gosizdat Musical Sector are gaining popularity abroad also. The conclusion in 1927 of various contracts with foreign firms laid the foundations for the systematic advance of Soviet music abroad. One of the most important business connections is that with the Universal Edition (Vienna, Leipzig) undertaking the popularizing and circulation of Russian music in Europe and America."

The Composer Unrewarded

THIS HIGHLY idealized plan has economic aspects, but it does not point to the probable emoluments to composers who are capable of producing works for which the public in other countries has been glad to pay in liberal fashion. It is wrong to expect the art-worker to labor for a pittance. The lavish rewards which the public has so willingly poured upon Puccini, Richard Strauss, Verdi, Massenet, Lehár, Sousa and others, cannot fail to be an incentive. Even the most esoteric of composers could hardly be said to be encouraged by the prospect of a life of poverty.

If the cost of living in Russia were so low that the recompense of art workers would permit them to have those pleasant things which make life enjoyable, the condition would be different. But there seems to be little promise of this. The cost of living in present day Russia is enormous. Luxuries are for the most part unobtainable at any price. In appreciation of many courtesies received from musical friends, I arranged to give a dinner in Moscow; and, with wines, the dinner cost twenty-three dollars a plate—probably four times what such a repast would have cost in pre-revolutionary days.

Learning Labor's A-B-C's

GENERALLY speaking, the sociological angles of musical development in Russia are held in higher regard by the U.S.S.R. than the purely artistic aspects. In the gigantic problem which confronts the Soviets, there are so many factors that it would be unsafe to predict failure or success in any direction. It has been already established that the workers of the country have found great difficulty in adapting themselves to the colossal plan for the manufacture and assimilation of American machinery and manufacturing practices. It is too much to expect that the huge population of the U.S.S.R. which, like a slumbering giant has reposed for centuries, can in a few decades be awakened activity adapt itself to customs and performances which it has taken other lands centuries to develop.

QUESTION AND ANSWER DEPARTMENT

Conducted by
ARTHUR DE GUICHARD

Standardized Form of Overture.

Is there a standardized form for an overture? If so, what is it?—F. Kelly, Roxbury, Massachusetts.

The word "overture" was originally used to designate the introduction to theatrical entertainment and, more particularly, to an opera. The first to introduce an overture to the theater was Claudio Monteverdi (1567-1643). It was only a short introduction noteworthy merely from the fact that it was the first form of what is now considered as an overture. By degrees these simple introductions gained in importance, growing from the short pieces of those days to the impressive compositions of more recent times, from simple minuets and small sonatas to the works of Wagner and other dramatic writers whose overtures consist of an abbreviated form of the chief parts of the opera.

Clef Notes, their Values and Execution.

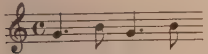
Q. 1. Would you please suggest an easy way for me to explain to my piano-pupils dotted notes, their values and how to play them? I have taught music for years and have my teacher's certificate from one of the leading conservatories of this country; but still I find the subject of dotted notes one of the most difficult to teach. It seems to be no different for some of the pupils, especially the younger ones, to play them according to correct time. 2. What does *troppo* mean? The expression *allegro non troppo* is in a pupil's new piece. I know what *allegro* and *non troppo* but none of my dictionaries give me the meaning of *troppo*.

—M. G. R., West Virginia.

A. A dot (.) placed after a note, a rest, another dot increases by one-half the value of the said note, rest or other dot. For instance: $\text{♩} = \text{♩} \cdot$. The easiest way, the most

elementary way, is to count by notes of the smallest denomination until the general trend of swing of the time is fully understood and the rhythm strongly felt. The old-fashioned way was to count according to the measure-signature. Thus in the following:

Ex. 1

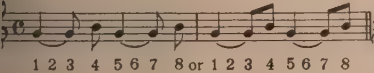


each beat would be counted *one-two* and *three-four* and instead of being counted in equal

length-notes (♩). This manner, however,

would be adopted only after the precise values are fully understood. Since it consists of notes of different values such a measure may be simplified by counting in groups of the smallest denomination as follows:

Ex. 2



regard being given to the regular articulation.

2. *Troppo* means too much. *Allegro ma non troppo*, means quickly, but not too much.

Some Technical Queries.

Q. 1. Are all notes marked *staccato*, no matter what the actual time value of the notes may be, played in exactly the same way? 2. What is the meaning of "thorough bass"? 3. Are grace-notes always played on the beat, or are there exceptions when they are played before the beat? 4. What is the difference between *acciaccatura* and *appoggiatura*?—E. B., Ohio.

A. 1. *Staccato* is an Italian term signifying "taken off," detached. There are two principal forms of *staccato*: (a) indicated

by a dot, as $\text{♩} \cdot$; and (b) by a dash: $\text{♩} -$. The *staccato* dot shortens

the note one-half; the *staccato* dash takes away three-quarters of the time value. 2. "Thorough-bass" is a species of musical

accompaniment invented by Lodovico Viadana about A. D. 1605. It consists of the bass of a composition with the harmonies (chords) indicated by the figures of the intervals required placed under the respective bass notes, such as, ♩ . 3. An *acciaccatura* (a very

short grace-note, sometimes called a "short

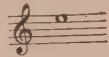
appoggiatura) is placed a semi-tone above its principal note, a semi-tone below, or (frequently) a whole degree of the

scale above it. It is without any prominent accent and takes practically no time. It is usually played simultaneously with its chief note. 4. An *appoggiatura* (Italian *appoggiare, to lean upon*), sometimes more specifically designated as the "long *appoggiatura*," is a grace-note that is quite the opposite of the *acciaccatura*, for it takes the accent and is given half the time of its chief note. If its chief note is dotted, the *appoggiatura* is given two-thirds of the time-value of its chief note. It is very effective as employed in declamatory passages of opera and oratorio.

A Few Meanings Rarely Encountered.

Q. Please tell me the meanings of *sroutis*, *spassapensiere*, *spissa*, *manuductor*, *baritone clef*, *chevrolet*, *ela*, *elisteddod*, *jödl*, *Jodeln*.—Edwin E., Providence, Rhode Island.

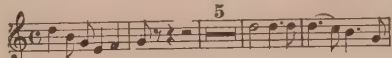
A. *Sroutis*, the name of the twenty-two parts into which the Hindu scale is divided; *spassapensiere*, Italian for *Jew's-harp*; *spissa*, close, Latin (narrow or close intervals of the enharmonic or chromatic nature were so called, while in mediæval music a *spissum* was a semi-tone); *manuductor*, the director, or conductor, who beat the time by striking one hand with the other; *baritone clef*, the F clef on the third line of the staff. It was frequently used for the baritone voice in the 16th and 17th centuries, also for horn parts, by Handel, Cooke and other writers of the 18th century; *chevrolet* (French), to sing with an uncertain voice like a goat (from *chèvre*, goat); *ela*, Guido's name for the highest note in his scale:



Eisteddfod (Welsh), a congress for the election of the chief bards, or musicians, and a ceremony of great antiquity, mention being made of one as early as the seventh century; *jödl* (Swiss), or *jodeln* (German), to yodel as do the Swiss and the Tyrolese by rapid alternations of the natural and falsetto voices.

Doubtful or Incomplete Copy.

Q. Will you please explain to me whether or not this



is a rest? And what is it used for?

—A. C. M., Washington, Pa.

A. Your example seems to be either incorrect or incomplete. With bar-lines, as they have been here introduced, the figure 5 and the elongated heavy symbol below it indicate a rest of five measures in length.

Tonic Sol-fa Names of Notes of the Chromatic Intervals.

Q. Would you, please, give me the names of the chromatic intervals of the major and minor scales? I had them, but seem to have mislaid them.—E. S. Brooklyn, New York.

A. In singing, the sharpest note or sharpest vowel sound is the *i* in *it*; therefore the vowel *i* has been adopted for the sharp sounds in the ascending chromatic scale. The initial letters are *d, r, f, s, l*, (as in *do, re, fa, sol, la*). Thus we have only to substitute the sharp vowel *i* for the regular scale names of *do, re, mi, fa, sol, la, si, do*, to get the chromatic ascending scale of *di, re, ri, mi, fa, fi, sol, si, la, li, si, do*. It will be noticed that *mi* and *si* have not been subjected to any change. Why? Because in the regular ascending major scale *mi*, (the major interval from *do*) and *si* (the major seventh), are the sharpest notes in that scale—all of which is perfectly logical. In a similar manner, for the flat sounds in the descending chromatic scale, the flattest vowel sound is the *a* in *may*; therefore that flat vowel sound of *a* has been adopted for the flat sounds of the descending chromatic scale. Thus we have only to substitute the flat vowel *a* for the regular scale names of *do, si, la, sol, fa, mi, re, do*, to get the chromatic descending scale of *do, si, se* (pronounce *say*), *la, le* (pronounce *lay*), *sol, se* (pronounce *say*), *fa, mi, may, re, raw* (this *raw* is to avoid having two *re* sounds together), *do*.

do	(down)	do
si		si
la		la <i>se</i>
sol		sol <i>le</i>
fa		fa <i>se</i>
mi		mi <i>may</i>
re		re <i>raw</i>
do		do
(up) do		

How to Form an Augmented Interval.

Q. Will you please explain how to form

(Continued on page 826)

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The Training of a Singer

(Continued from page 811)

it soprano, alto, tenor, bass, with the endless varieties of each, is inherent in the vocal instrument. But how account for the different qualities in an individual voice? Every musical instrument has a vibrator, a resonator; and to play upon it a motor is necessary. In the vocal instrument the breath is the motor, the vocal cords are the vibrators, and the vocal cavities are the resonators. In order to produce a good voice all three of these factors must be right. If either of the three is defective the tone will be imperfect.

No two vocal instruments are exactly alike in form. In one we may find a high palatal arch; in another it may be low. The pharyngeal cavity is not exactly the same in any two voices, and in the head cavities there is endless variation. Even in the vocal cords there is great variation. In one voice they have a fine fiber; they are elastic and responsive. In another the fiber is coarse and the action sluggish. For these reasons it is impossible to make every vocal instrument produce a great voice, and to promise such a thing is selling goods one cannot deliver.

The Vocal Cords

ALL THAT WE may legitimately ask of the vocal cords is that they vocalize perfectly; that is, that they convert every particle of breath into sound waves. The vocal cords do not form vowels, neither do they produce tone colors. And, again, this, like everything else in voice training, is debatable.

The sound waves after leaving the vocal cords pass through the vocal cavities, and it is there that vowels and tone qualities are perfected. It is there also that resonance is created. Resonance means that something is vibrating sympathetically with the sound waves sent out by the vibrator. The resonator does not originate sound. It takes what the vibrator sends it and makes the best it can of it. The office of the resonator is to reinforce the tone and give it quality.

The tone quality of the voice depends largely upon the sympathy existing between the vibrator and the resonator. When they have the same frequency, that is, when they are in tune, the harmonic overtones will be reinforced and the best possible resonance will be created.

If any one doubts the reinforcing power of the vocal cavities let him be convinced by experimenting with a resonating tube. Take an "A" resonating tube and an "A" tuning fork. Strike the fork and hold it a few feet away from the tube and it cannot be heard, but hold it immediately in front of the opening of the tube and it will be surprising how the power of the tone is multiplied.

In the human voice the resonating cavities are to a considerable degree plastic. The pharynx and mouth admit of endless variation in contour, and even the nasal cavities may be influenced by raising or lowering the soft palate. In the perfectly produced voice there is a constant tuning of the cavities going on as the singer moves up and down his compass. Here is one of the most important points in voice training. The tone begins at the vocal cords, but it is completed in the vocal cavities. Is the process one of direct or indirect control? Let us see.

Pitch Automatic

IF A PUPIL were asked to make her vocal cords vibrate at the rate of 435 per second she would find it impossible. But, if the "A" above "Middle C" is struck on a piano tuned to International pitch, and she is asked to sing it, she does it without hesitation, and the vocal cords

vibrate at the rate of 435. The thought of pitch operating through that subtle, inexplicable connection between mind and body, with no conscious direction on her part, gives the vocal cords the exact amount of tension necessary to make them vibrate at that rate. This illustration is used to show the necessity of having such freedom in the vocal mechanism that it will respond automatically to the right idea. When there is such freedom the thought of tone quality will indirectly shape the vocal cavities which are responsible for tone quality, and this will be done without tension. When the mechanism is free it will respond unerringly. To form the cavities of the mouth and pharynx by direct effort and to expect thereby to produce a perfect tone can end only in failure. Not one of the processes of tone production is ready for artistic singing until it is responding automatically, or by indirection.

But what is to be done if the tongue and throat are too rigid to respond automatically? The answer is at hand. We never see or hear causation. What we see or hear is effect. The effect is never better than the cause. If the tone is not good we shall do well to consider the cause. If the pupil's tongue rises and is rigid it would be no evidence of wisdom to instruct him how to hold it down. Such an effort would increase the rigidity. But what is still worse is undertaking to change a cause by tinkering with the effect. The cause of the rigid tongue is that an impulse of tension, which is a mental product, has been directed to the tongue until it is acting automatically. The only thing that can possibly improve that condition is to direct an impulse of relaxation to the tongue and when it is acting automatically the tongue will give no further trouble.

There is nothing physical in the solution of these problems. It is all mental. As Dr. Fillebrown said, the process is psychologic not physiologic. Having the right idea, the next step is to gain such freedom that the vocal mechanism may respond without conscious direction.

The different registers of the voice and the so-called breaks are the result of tension and sudden readjustment. When the mechanism is free from tension there is an automatic readjustment for every tone in the compass. Those uneven spots called changes of register have been seen to disappear quickly when sufficient freedom has been gained.

The Head Voice

ONE OF THE GREAT problems confronting the teacher is the upper end of the compass usually referred to as the head voice. The camera and the laryngoscope prove, to the writer's satisfaction at least, that the human voice does something approximating that of the piano. In the ascending scale of the piano the weight and length of the string constantly diminish. The voice, as it moves toward the top of the compass, must use a shorter and lighter vibrating tissue. Direct control of this is out of the question; but when the voice is free from automatic contraction the problem is simple.

Right thinking is the road to success in any undertaking. When one has learned to think correctly about any problem its solution is at hand. The fundamentals of voice training cannot be learned from books of anatomy and physiology. Such study is no condemned. It is of absorbing interest and is recommended as a part of complete vocal intelligence; but one will do well to leave most of it out of teaching, especially for the first few years. If we learned voice production from study of the structure of

(Continued on page 826)

Ginger Up Your Brains With Music

(Continued from page 773)

Meaning, conscientious persons have their duty to protest against oratorical performances, as they would forbid attendance on scenes of mere earthly pleasures. Of course you mustn't suppose that Handel intended his music to produce squeamishness in people. Handel, as we know, was a very great composer; and surely all he cared about was writing beautiful and great music. Don't imagine him sitting down and said: "Now I'm going to make people awe and reverence!" He did not think of the kind. But there was a quality which shaped his ends—and, as I think, there were characteristics in his music which did produce reverence to such an extent that with some people it degenerated into gloom and sanctimoniousness. Perhaps you'll say: "That's all very well, but surely not enough people heard Handel's music to produce such far-reaching effects! Are you going to tell us that only a small percentage of the population heard Handel's oratorios, the whole of the English people in the Victorian age developed the characteristics they did?"

Let's All Have Appendicitis!

WELL, that sounds like a poser, doesn't it? But it's easily answered. Do we all like sheep? Let a few people do anything, think a thing or wear a thing, and everybody follows suit. Even in our day we are like sheep. After King Edward had appendicitis, hundreds of people had, or thought they had, appendicitis. Surely to be like other people is to be unlike other people is merely deception. Handel was the favorite composer of the Victorian age. His music suggested awe and reverence to people, as I've already said. Consequently

in that age children had more reverence for their parents, wives for their husbands, the people for the Church, and so on, than they have now, because various composers have since come along and "upset the apple cart." For to go back to Plato and to quote his exact words: "The introduction of a new kind of music must be shunned as imperiling the whole State—since styles of music are never disturbed without affecting the most important political institutions."

Quite so. That maybe is the reason why we have so many general elections. There have been such a great number of forceful composers since the early and mid-Victorian age, each one with his own particular influence, that none of us in the present age know exactly where we are! Women don't know whether they want to be women or men. Political parties are on the increase. In fact we're all in a confounded muddle. All the same, individually, the music of each great composer is doing us good.

In exactly what way I can't tell you, because my space is filled. But I can tell you this much: what we need, and what we haven't found so far, is a composer who will teach us all to pull together. Let us hope it will not be long before he arrives.

SELF-TEST QUESTIONS ON MR. SCOTT'S ARTICLE

1. What effect is radio having on country folk?
2. What are two decided moods music may produce?
3. Why is music often more effective than speech?
4. How did Handel put a check on the popularity of his own works?
5. What are some of the effects of modern music?

Musical Jargon of the Radio Clarified

(Continued from page 772)

Nachtmusik (German, *nahckt-moo-see*): Night music; a serenade.

* * * *

Nachtstücke (German, *nahckt-steek-tee*): A nocturne, which see.

* * * *

National Music: (1) The indigenous music, vocal or instrumental, which has grown up with no known author and has become a traditional heritage of any country or race.

(2) Music with rhythmic, melodic or harmonic peculiarities that are distinctive of any particular country; as Italian Music, French music, German music, Chinese music, Negro music, Hungarian music.

(3) The so-called national anthems; as *God Save the King*, *La Marseillaise*, *The Star Spangled Banner*, *The Watch on the Rhine*.

* * * *

Nocturne (French, *noek-toorn*; German, *Nokturne*, *noek-toor-nuh*; Italian, *Nottuno*, *not-toor-no*): A night piece. A composition portraying the peace, the quiet, the tranquillity, the gentleness of the night. In this form Chopin has surpassed all other composers.

Noel (French, *no-ell*; English *Nowell*): "Good news." A Christmas Carol. As the *Noël* is supposed to preserve the spirit of the songs of the shepherds on their way to pay homage to the infant Christ in His manger, the music should be in sympathy with the simple, rural and pastoral nature of the words.

* * * *

Novellette (French or German): A name invented by Schumann for his group of piano pieces, Op. 21. They are quite free in form and romantic in spirit. The themes are usually strongly contrasted. In the one in F major, for instance, the first theme could easily typify the romantic chivalrous and courageous knight, while the second one just as graphically suggests his tender, confiding lady-love, as they hold converse.

* * * *

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The Philadelphia Orchestra

(Continued from page 815)

conductors will be Toscanini, two concerts, Molinari, four, Reiner, five, Smallens, one. Two weeks of conducting remain as yet unannounced. Two works of unusual interest will be given at the Metropolitan Opera House. The first is Schönberg's "Gurrelieder" (first American performance) with great chorus and soloists. The other work has not yet been announced.

The Orchestra now numbers one hundred and ten players and calls in additional men as they are needed for larger works.

The first woman to be regularly engaged with the Orchestra is the harpist, Miss Edna Phillips.

The Business Management of the Association has been, since 1915, in the hands of Mr. Arthur Judson, whose ability and that of the Assistant Manager, Mr. Louis A. Mattson, are well known.

Conductors and Tributes

YEARS AGO Stokowski said of Fritz Scheel, that he was "the man who really made the Philadelphia Orchestra from a musical standpoint." He spoke of Scheel's high musical ideals, of his faculty for choosing "the highest type of artists," mentioning, as examples, Thaddeus Rich, Anton Horner and Oscar Schwar. "It was Scheel's vision that laid such a wonderful foundation for this orchestra."

Rodzinski and Smallens

RODZINSKI (at one time Assistant Conductor) was born in Italy, but he studied and worked and conducted in various cities—Lemberg, Vienna, Warsaw—and it was from the Opera at Warsaw that he came to this country.

Alexander Smallens was born in St. Petersburg (now Leningrad), and was for some years a Conductor of the Chicago Opera Company before he came to Philadelphia as conductor of the Civic Opera Company, from which position he was chosen as Assistant by Stokowski. His excellent work in drilling the men and his increasing powers of interpretation have called forth much favorable comment.

Gabrilowitsch

FOR THE varied and interesting characteristics of the visiting conductors one would like to quote the famous critics, did space allow. Gabrilowitsch, Philadelphia regrets, as a conflict of engagements did not permit him to renew his contract. Of him Henderson has said that he had "the imagination of a musician of genuine feel-

ing and rich experience," and of his "Don Juan" (Strauss), that it was "a sweeping soaring, passionate and none the less smooth performance. The splendor of the body of tone, the sureness of the player and the vitality of the whole thing were memorable."

Toscanini

OF TOSCANINI's conducting of the Philadelphia Orchestra it has been said that he draws a new tone from the instrument as if he were playing on a Stradivari instead of an ordinary violin. Stokowski himself has admired profoundly Toscanini's leading. His beat "breaks every academic rule, yet is always clear and eloquent. But it is between the beats that happens something almost magical." He "melts the melodic line," his "harmonic balance extraordinary," yet it is "the divine fire which elevates all he expresses through tone."

Stokowski

OF STOKOWSKI, Mr. Henderson has drawn attention to his "exquisite sense of instrumental balance, clarity of enunciation . . . just proportion of the vocal parts . . . lucid exposition of all the elements of the harmonic structure . . . rhythmic incisiveness." "It is a different Philadelphia Orchestra" when Stokowski leads," he says. "Mr. Stokowski has his own magic. That is all we can say about it. With it he makes the clouds into sunlit shapes and fills the valleys of our desire with the glories of the heavens."

The Orchestra

AS FOR the Orchestra itself, its vivacity, its vitality, its radiant, its tone are known characteristics.

When Rachmaninoff tells Paris, "New York has replaced Berlin, and Philadelphia has the finest orchestra I have ever heard at any time or any place in my whole life," it is well to recall the second half of his remark, "Year by year the thing that impresses me more and more is the wonderful improvement in public taste," and recall also Mr. Higginson's remarks about the Boston Orchestra in its early years. When people said to him, "Isn't it splendid?" he answered, "Not yet, but it will be!" It is such lack of self-complacency, such zeal for knowing and growing that makes such characters in musical history as Stokowski and Toscanini, and the great Orchestras.

Bands and Orchestras

(Continued from page 781)

with the best to be found in the works for other instruments.

The concertos to which we have referred are, of course, written for solo instrument and orchestra. However, since the brass is a distinctive group of the wind band, the advent of the concerto for brass instrument and band cannot be far distant. Already we have this exemplified in a transcription of the Boccolari "Fantasia di Concerto," and in several other instances

where the orchestral parts for particular performance have been arranged for band with delightful results.

With so favorable a beginning, and further stimulus offered by the American Bandmasters Association in their slogan "To raise the standard of bands and band music," as well as the encouragement and cooperation of all in sympathy with efforts for higher artistic attainments, a high standard of solo on the band program musically develop.

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Teachers' Round Table

(Continued from page 783)

tone-relations is fundamental to music-ship. This subject may, however, occupy but a small portion of the lesson period, say five minutes as a minimum.

It would be ideal, as you suggest, for the subjects, especially ear-training and theory, perhaps also history, to be taught in classes, while the private lessons are continuing.

The other "indirect" subjects can be carried on, however, with very little expenditure of the lesson time. A few minutes, for instance, may be spent on sight-reading, the form of duets or weekly assignments of solo work. Transposition may be confined largely to technical exercises; while the form of compositions studied should always receive attention. Like the data on certain composers should be picked up by the pupil as each one's work is taken up; while their historical settings also be emphasized. Occasional pupils' writings, too, may be devoted largely to discussion of composers or of important epochs in music.

As to the order in which subjects are introduced into the lesson time, I should say begin with pure technic, since this is most likely to be neglected. Studies should naturally follow, and then pieces in advance and in review, although it may be well to vary from week to week this, the proportion of the period. Finally, the few minutes may be devoted to ear-training, together with sight-reading, if time be available. During the lesson period, emphasize the phases of music structure having to do with actual playing; meanwhile, however, keep the pupil in

constant touch with the more general aspects of music.

The Future of Piano Study

Is the piano "coming back"? It would seem that it must, for young people cannot continue to take their enjoyment of music vicariously. They must soon be willing and glad to devote time and effort in acquiring the ability to express themselves through this medium, thus realizing a joy in music not obtainable through merely listening to the performances of others.—E. U.

Just now there is a deluge of opportunities for hearing music of all kinds, through the offices of the radio, the phonograph and the reproducing piano. Combined with the prevalent business depression, these conditions have apparently caused a lull in piano study, at least in certain localities.

But, as you suggest, the greatest pleasure and profit in art consists not in having it showered upon one from outside, but in making it a vehicle of one's individual expression. Hence the time is soon coming, in my opinion, when all the music heard by artificial means will become a real incentive to young people to put themselves into personal touch with this art, especially through its most available medium, the piano. In consequence, too, this study will be strengthened by a greater appreciation of music than ever before.

I believe that this is a true prophecy because, in my own experience, the young people who are now studying piano are incited by a greater earnestness and enthusiasm than ever before, through their experience in listening to and weighing the value of musical compositions.

Novelties for the Piano

(Continued from page 770)

and one that has had considerable training. *Light Staccato*, by Spindler, is comparatively easy. *Valse Etude*, by Bohm, is longer and requires considerable advancement.

Aeolienne (Krogmann) calls for rapidly repeated chords for both hands and is, therefore, not for beginners. *La Vibrante* (Goldbeck) is quite difficult because of its speed, requiring that both hands be equally proficient so far as flexibility and endurance are concerned. Rubinstein's *Etude in C* rises into the virtuoso class and is to be attempted only by the expert. Pieces of this class are numerous, interesting and very useful.

Pieces with "interlocking" hands, either chords or single notes (or both), and pieces requiring both hands in alternate octaves or chords are very alluring. Fine examples are *Iridesence* (Harris), *Etude Romantique* (Poldini) and *Ghosts* (Schytte). These compositions are all difficult but are well worth the attention of any ambitious student with the proper preparation. There are a few such pieces in the lower grades and *Hickory Sticks*, by Renk, will prove very amusing to the youngest player.

Among piano novelties not to be overlooked are those containing passages calling for a *Glissando*. This feature is like the "triple-tonguing" of the cornet player, a cheap musical ornament that can be very easily overworked, but it is one that all players should cultivate. Most players make it so quickly that it degenerates into a sort of shriek. A good *glissando* must be even, limpid and, above all, musical. It is too often played with the thumb or the third finger. The fifth finger can be trained to do it better.

As novelties, the so-called Indian pieces that are so numerous just now are to be considered. They come in almost all degrees of difficulty, from those of easy grades to those requiring considerable keyboard mastery. *March of the Indian Phantoms* (Kroeger), *Big Indian Chief* (Orth) and *Winni-wawa* (Orth) might be mentioned as among the more ambitious pieces of this sort, while *Indians on the Warpath* (Windsor), *Moccasin Dance* (Terry), *Indian Patrol* (Conte), *Indian Papoose* (Müller) and *Indian War Dance* (Brounoff) are all in the easier grades, some more characteristic than the others, but all useful and entertaining.

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He counted *one* on the down stroke,

and, because he was accustomed to using more "push" on the downward movement of the separator, he unconsciously placed the accent on the proper beat. If he became lax in marking time, he was reminded that the test of the cream would be lowered by slackening or hastening the speed. Then he immediately corrected his tempo.

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Training of a Singer

(Continued from page 822)

the vocal mechanism, then the dissecting room would be the proper place to learn it.

A tone is something to be heard and the ear is the court of last report. If the ear does not tell the teacher all he needs to know about a tone, he will do well not to undertake to train a voice until it does so. A voice teacher is as good as his ear and no better.

Scientific Tone Production

WE HEAR MUCH about scientific tone production. There is such a thing, but the manner of approaching it should be diligently considered. The scientific tone production that never produces a beautiful tone, and there is a vast deal of it, may well give us pause. Most of such voice production is merely mechanical tinkering with the vocal mechanism with the expectation of producing thereby the right idea of tone, an attitude which is believed by the writer to be fundamentally wrong. No imperfect tone is

scientifically produced. Every beautiful tone is scientifically produced. The approach to scientific tone production is by way of beautiful tone produced with perfect freedom and without effort, not by way of a study of the vocal mechanism and an attempt to make each part of it function in direct control.

The vocal instrument is one of the most wonderful works of creation, for nothing else offers humanity such a complete and perfect medium for self-expression. The study of its construction is interesting, but knowing the construction of an instrument and learning to play upon it are two vastly different things.

My convictions on this subject, the result of a long experience in the solution of vocal problems, have been but briefly stated. The longer I work at voice training the more clearly I see that two things only are involved; and they may be variously expressed as the idea and the medium, the mind and the machine, the singer and his instrument, mentality and mechanism.

QUESTIONS AND ANSWERS

(Continued from page 821)

the interval of an augmented sixth, using A-sharp for the lower note?

—T. M. B. Perrinton, Michigan.
A. To form any augmented interval—"augmented" meaning "greater than major"—you have merely to establish the major interval and then add a ♯ to the upper note. In this case, the major sixth from A-sharp, is F double sharp. To augment this interval, you could obviously not add another ♯ to the higher note, for this would result in a trebly sharpened note. All that remains for you to do, then, is to lower the bass note, which would give you for interval: A♯ to F double sharp (enharmonically: A to G♯) or the dominant seventh in the key of D. What has become of your augmented sixth? What are you aiming at? Give me the chordal context and I shall try to solve your problem. It seems to me, thus far, that enharmony is your only solution.

Young Ambition Wishes to Know, "What Next?"

Q. I am thirteen years old and have been playing piano about five and a half years, one year without a teacher. Pieces I have studied with a teacher: Impromptu Fantasie, Op. 66, Chopin; Moonlight Sonata, Beethoven (studied by myself); Sonatas, op. 106 and 109, Beethoven; Etude in F minor, Chopin; Fantasie in C minor, Bach. What would you advise me to play now?

—M. F. Cambridge, Massachusetts.
A. In order to advise you unerringly, I would have to hear you play the pieces you mention. My advice would have to depend upon how you play them. If possible, ask your teacher.

Prelude in C-sharp Minor, Rachmaninoff.

Q. 1. In the beginning, should I strike the notes and then immediately use the pedal, or do both simultaneously? 2. When p, pp, ppp

and so forth occur and pedal marks or phrases also appear underneath, what pedal is it correct to use (soft, or loud)? 3. In the eighth measure there is much difficult pedaling. How should the pedal be used?

—G. H. F., S. Pittsburgh, Pennsylvania.
A. The copy now before me of Rachmaninoff's Prelude in C-sharp Minor is so carefully and copiously edited for the use of the damper pedal that you cannot do better than follow the indications for the use of pedal throughout. The edition referred to is one by Hans T. Seifert (on page 69 of a Russian piano album, entitled "Home Circle"). The chief thing you have to do is to release the pedal instantly and at once at the asterisk (*), neither before nor after the note or chord is played with the pedal and is released at the asterisk, without any hesitation. It is particularly important to observe this in the second movement (Adagio). Note well that the pedal notes may not be continued past the asterisk; pedals and asterisks must be observed right "to the dot" or mark, without any hanging over of the sound—the only way to avoid discord and confusion of chords. Please ask again if you are at all in doubt.

Sundry Questions.

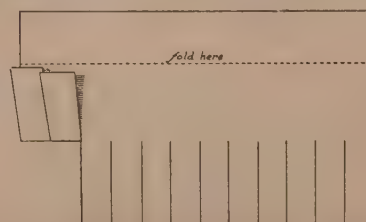
Q. What is meant by the absolute time value of a note? 2. How do we determine the relative time-value of a note?

—Mrs. R. S., Winthrop, Arkansas.
A. First of all, let it be stated that the absolute time-value of a note is indicated at the beginning of the composition or movement in which it is contained by what is termed the time signature. (To answer this important question adequately would require more space than now remains in this column. It must therefore await a further number of THE ETUDE, when it will receive a reply commensurate with its importance. To my great regret, several other questions, equally important, must also be held over.)

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By L. G. PLATT

It MAY look childish but the following paper "fringe" (to be cut on the lines):



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information or advice. Very often one thus put in such travel is a futile solitude because the individuals sought are too busy or not sufficiently interested to accord a hearing.

One may be sure that you never will experience any such reception through any way on music or music materials made person, or by correspondence, of the THEODORE PRESSER Co. You may be teaching in a small village thousands of miles from this world's largest musical establishment, yet all office doors in our establishment are open to assist you in supplying requested musical information or as sought as to materials to use.

You have heard from teachers who felt their problems and musical interests too small for us to give them attention but we esteem quite highly the un- on teacher who, even in a small way, is doing valuable musical missionary work in his or her community. It is our privilege to give service to many leading teachers and in reviewing the past often some of these teachers have expressed delight in the fact that we took particular pains to serve them well at the time of their musically small beginnings in the teaching profession.


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(Continued on page 828)

It takes a long time to bring excellence to maturity.

—PUBLIUS SYRUS

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OUR COVER FOR THIS MONTH



There is a story conveyed in the cover illustration for this month in a way that is somewhat a composite picturization of the homes of cultured folk who see to it that their children are given the opportunity to know and love the art of music.

The little daughter, too young as yet for the great opera or orchestra performances which the parents are going forth to attend, nevertheless has her start on the road to proper appreciation of these treats in future life through the enjoyable little piano pieces she is now able to master. Of a truth, "The Richest Child is Poor Without Musical Training."

This cover was painted by Zack Hogg when he had his studio at Chadds Ford, Pa., in the house which was Washington's headquarters at the time of the battle of Brandywine. Mr. Hogg is a very versatile and gifted artist. He is known to *ETUDE* readers through his previous covers on *THE ETUDE*, issues of November, 1928, and August, 1929, and many accomplished pianists are familiar with the beautiful pen sketches done by him which appear in the folio of five beautiful tone poems for piano solo by Dr. James Francis Cooke, entitled *Italian Lakes*. Mr. Hogg's studio is at present in New Castle, Delaware. He was born in Urbana, Illinois.

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FOR THE PIANO

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SOUSA ALBUM

FOR PIANO—FOUR HANDS



In these days when more attention is being given to ensemble playing in all forms, it is well to have on hand a good album of marches for piano four-hand playing. A good march is stimulating and it makes splendid material for sight-reading practice as well as developing technical proficiency. This latter is especially true of the marches by John Philip Sousa which in their piano solo arrangements contain many little technical details which at first sight do not appear difficult but which in actual performance sometimes prove troublesome. However, in the four-hand arrangements these details are not so tricky and it is possible to produce in the duet arrangements many of the effects intended for the original band arrangement. Many of the marches in this album are presented in brand new transcriptions, making it a truly worth while volume to possess. At the special price in advance of publication of 50 cents, postpaid, single copies may be ordered with the assurance of receiving a splendid volume of four-hand music.

GIRL'S OWN BOOK

FOR THE PIANO

Only a few seasons ago we published a collection of seven characteristic little first-grade pieces by Mathilde Bilbro which was entitled *Priscilla's Week*. This set proved such a rousing success with the sweet little misses that we were soon confronted with the query, "What do you have for girl students a little further advanced?"

There are many fine selections published, individually and in sheet music form, which have the dainty, graceful and charming qualities particularly appealing to the finer tastes of girls. It is from such a rich store of second and third-grade pieces that a nice selection has been made for this fine volume.

Until it appears upon the market, which will be very soon now, orders will be accepted at the advance of publication cash price of 35 cents a single copy, postpaid.

THE MAGIC BOWL

A CHILDREN'S OPERETTA IN THREE ACTS

Book and Lyrics by MONICA SAVORY

Music by BRYCESON TREHARNE

We know our little friends will be delighted with this charming operetta and we also believe that their parents and relatives will be surprised and highly entertained when it is performed for their benefit. The story of the play is a most interesting one, it is well adapted for stage presentation, which need not necessarily be elaborate or expensive. The music is exceptional. It is a real inspiration of a talented composer whose many successful songs are known and loved by thousands of concert devotees. School music supervisors and those who have in charge, in church and civic organizations, the production of children's musical performances, should take advantage of the opportunity to obtain a single copy of this operetta while it is offered at the special advance of publication price, 35 cents, postpaid.

EASIEST ORCHESTRA COLLECTION

Each season sees an increased demand for orchestra music. The widespread influence of the school orchestra, the immense success of the summer music camps, has created a demand for good music that can be played by amateurs. And especially insistent is this demand for music that can be played by those little past the beginner's stage. Therefore, we are making this compilation. It will be possible for the school orchestra leader to place this book in the hands of students after the first few lessons, giving them, at the very outset of their career, something interesting to play. The advantage of this need not be stressed for the progressive leader or music supervisor. While this work is in preparation copies of the parts may be ordered for 15 cents; the piano accompaniment for 25 cents. The instrumentation will be the same as that used for the modern school orchestra books that have proved so popular.

ORGAN ACCOMPANIMENT AND REGISTRATION

By CHARLES N. BOYD

That there is a real demand for a work of this kind is evidenced by the cordial reception of our recent announcement of this book's forthcoming publication. Trained organists are constantly in demand and teachers are not always available. After the first instructor is mastered and the student has become familiar

with pedalling, reading from three staves etc. it is time to pay special attention to the mastery of registration and acquiring facility in accompanying both choir and soloists. This work is in two volumes; the first takes up accompanying, the second devoted to the registration and interpretation of various compositions. The two volumes, making the complete work, may be ordered now at the special advance of publication, cash price, \$2.00, postpaid. Not supplied separately.

WINTER



This is the first volume to be issued in a series of four modern sized albums. The contents will be characteristic of the seasons. This first volume, to be entitled *Winter*, is going to conjure within the mind through its characteristic numbers a picture of that is so fascinating about the true good, old-fashioned winter with its snow icicles, fantastic frost pictures, sleigh glowing hearths and holiday joyousness. The numbers will be chiefly in the third and fourth grades and they will make fine teaching aids and also prove acceptable for recital or recreational playing.

The advance of publication cash price for a single copy is 30 cents, postpaid.

FAMOUS BALLET MOVEMENTS

FOR THE PIANO

The radio has served further to popularize the famous ballet music of the leading operatic composers from Gluck to Wagner and the writers whose fame rests chiefly on their contributions of this type, such as Delibes. Hearing over the radio these catchy melodies inspires in pianists the desire to play them and teachers realize the advantages of constantly maintaining the pupil's interest are continuing searching for playable piano arrangements of these frequently-heard numbers. This album will contain a splendid collection of ballet music arranged for performance by the pianist of moderate ability, or the student in the intermediate grades, and while it is being offered in advance of publication, single copies may be ordered at a special cash price, 35 cents, postpaid.

THE STORY OF NANYKA

FIRST PIANO LESSONS FOR CHILDREN

By JOHN MOKREJS, Op. 50

This is a unique little work that we believe will meet with much favor among teachers, particularly those who have charge pupils of the primary and kindergarten ages. It is a very elementary piano instruction book in which steps in rhythmic notation and performance are exemplified through the medium of a fascinating little story about Nanyka, a Czecho-Slovak peasant girl. The author is well known as the composer of much excellent original modern piano music but in this work establishes himself as a real "children's composer." An excellent opportunity afforded those who wish to make the acquaintance of this work to do so by subscribing now for a first edition copy which will be sent as soon as the book is published. The advance of publication price is 40 cents, postpaid.

SUNDAY MUSIC FOR VIOLIN AND PIANO

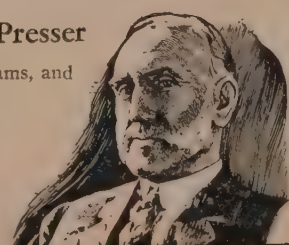
Those who have in charge church or Sunday School orchestras will do well to look into the merits of this volume which contains a generous supply of material which may be used to present the violin players of their organizations as soloists at religious gatherings. Many violinists will also welcome this book for the excellent numbers it contains suitable for playing at home on Sundays, or when in the mood for quiet, meditative music is desired. Our collections of similar music for piano solo are very successful; we believe it will be equally well received. In advance of publication single copies of this album (containing both violin and piano parts) may be ordered at the special cash price of 45 cents, postpaid.

Success Aphorisms of Theodore Presser

The late Mr. Presser had a decided gift for epigrams, and we are reproducing each month one of these.

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CLASS VIOLIN INSTRUCTOR

BOOK TWO

ANN HATHAWAY AND HERBERT BUTLER
These teachers everywhere enthusing over
excellence of the Class Violin Instru-
b Ann Hathaway and Herbert Butler
only natural that there should be a
ed for a second book. Class violin
ed is meeting with the same suc-
class piano instruction and rightly
is only logical that with school or-
dis being developed so rapidly, the
ity for group instruction of the vari-
ations of the orchestra is made im-
ve. The violin section lends itself
well to this method of training and
ok by Ann Hathaway and Herbert
is proving most excellent working
al. The second book will take up
the first book ends and with various
g and finger exercises it will give
upil a thorough groundwork in the
osition.

le the remaining details in the pub-
of this book are being finished, the
unity is continued to secure a single
of the violin book at the special price
ance of publication of 25 cents, all.

ANCE OF PUBLICATION OFFERS
WITHDRAWN

es with great pleasure that we are
ed to announce this month the pub-
of two timely works, Christmas
es, right in time for rehearsals in
ration for the holiday musical pro-
As these works are placed on the
et the special advance of publication
are withdrawn. Single copies may
for examination on our usual terms.
Light of the World is a Christmas
a for choirs of mixed voices, the
by the beloved composer, Mrs. R. R.
an whose many contributions to
song literature are so favored by
solists and choir directors. The
of this cantata is somewhat different
it deals with the spiritual signifi-
of the Incarnation as related in St.
s Gospel. Incidental lyrics have been
ed by Helen J. Thompson. This is a
ata that will surely please the parish-
s and no volunteer choir need hesi-
tempting it as no unusual difficulties
e encountered. Price, 60 cents.
Festival of the Nativity by William
s is a brilliant, but not difficult,
mas cantata arranged for rendition
chorus of treble voices singing in two
s. Those who are acquainted with
Dawn and The Awakening, cantatas
imilar arrangement by the same
r, know well what to expect in this
e. We find that in a number of in-
ces the use of Mr. Baines' two-voice
as is not confined to choirs com-
ed exclusively of treble voices, but that
small organizations where the male
s are weak, or uncertain, present
with much success. This bright, joy-
antata will be sure to please. Price,
nts.

LOOK OUT FOR SWINDLERS

e wish to caution our musical friends
magazine subscription swindlers are
e. Beware of the man who offers a
cription to THE ETUDE at a cut rate,
no contract nor pay any money be-
reading receipt or contract offered
Agents have no authority to change
s. Pay no cash unless you are willing
assume the responsibility. Direct rep-
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receipts of the THEODORE PRESSER CO.
cannot be responsible for the work of
dlers.

ETUDE REWARDS MAKE FINE
CHRISTMAS GIFTS

ow is the time to make up a list of
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ng subscriptions to THE ETUDE MUSIC
AZINE. Fine standard merchandise is
red for one, two or more subscriptions
ending upon the value of the gift or
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little effort, you can do your Christ-
shopping without cash expense.

TESTINGS YOU WANT TO KNOW
ABOUT



8,000,000 MILES
ing thing to the layman is the day-in and
day-out performance of passenger planes,
yet, at that, the average individual is
hardly aware of the tremendous success of
airplane travel. One make of plane in
this country alone can boast of over eight
millions of miles of safe travel in its
planes during the past twelve months.

In music, master teachers and gifted
pupils may do remarkable things with cer-
tain compositions, but to the average
teacher and pupil the most important
thing is the day-in and day-out acceptance
of a composition. The consistent sale of
a number is reflected in the publisher's
printing orders. When the publisher is
spending money in more editions to re-
plenish stock, it is evident that its merits
and acceptance are sufficient justification
for a confident expectation of a continued
demand. The following list gives the high
lights of reprinting orders during the past
month:

PUBLISHER'S PRINTING ORDER

SHEET MUSIC—PIANO SOLOS			
Cat. No.	Title and Composer	Grade	Price
25408	Song Without Words, Op. 59, No. 4—Ascher	1	\$0.25
24777	The Tight Rope Walker— Preston	1	.25
24770	Toyland Parade—Hopkins	1	.25
30011	Consolation—Morrison	3	.50
18655	The Clown—Keats	3	.40
30301	A Scottish Love Song—Bar- yon	3	.40
25416	The Return—Hicks	3	.30
22568	Love's Melody—Johnson	4	.40
30284	Andante, from Concerto in G Minor—Mendelssohn	6	.60

SHEET MUSIC—PIANO, FOUR HANDS

30393	The Old Castle—Arnold	3	.50
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PIANO INSTRUCTORS AND STUDIES

My First Efforts in the Piano Class	.75
Player's Book, (School for the Piano- forte, Vol. III)—Presser	1.00
Preparatory School to Bach—Lift	.75
Preparatory School to the Sonatina— Lift	.75

SHEET MUSIC—VOCAL SOLOS

12816	Foolish Questions—Deems Taylor	.50
12268	O Perfect Love (Wedding Song) (High)—Burleigh	.60
30110	Noon and Night (Medium)— Hawley	.50
30388	I Do Not Ask, O Lord (Low)— Spross	.60

SHEET MUSIC—VIOLIN AND PIANO

30371	Polonaise—Kern	4	.60
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SHEET MUSIC—THREE VIOLINS

30391	Martina Selections—Wal- lace	3½	1.00
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OCTAVO—SACRED, MIXED VOICES

6245	Seek Ye the Lord (Tenor Solo and Chorus)—Roberts	.10
10606	There is a Green Hill—J. O. Marks	.18
20512	Benedictus Es Domine—J. O. Marks	.12

ORCHESTRA

	Piano Acc.	Parts
Presser's Popular Orchestra	.60	.30
Book		
Crown Orchestra Book	.60	.30

SUBSCRIPTIONS TO THE ETUDE AS
CHRISTMAS GIFTS

No more appreciated gift can be made
to a music loving friend than a year's
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THE ETUDE will follow beginning with the
Christmas number. An attractive gift
card giving the name of the donor will be
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mas morning. Place orders early to pre-
vent last minute congestion in THE ETUDE
office and avoid any possible disappoint-
ment through delay in the mails during the
holidays.

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When changing your address, please ad-
vise us at least four weeks in advance to
prevent copies from going astray. Give
both the old and new addresses when noti-
fying us of a change.

WORLD OF MUSIC

(Continued from page 761)

THE CHICAGOLAND MUSIC FESTI-
VAL was opened on August 22nd, in the
Soldiers' Field Stadium, before one hundred
and fifteen thousand people, the largest
audience known ever to gather to hear a
concert. There was a band of twenty-two
hundred players led by Victor J. Grabel; a
massed chorus of six thousand singers of
many nationalities sang the *Tournament
March* from "Tannhauser" and the *Halle-
lujah Chorus* from Handel's "Messiah"; fif-
teen hundred Negro singers gave thrilling
interpretations of their spirituals; and a
drum and bugle corps of fourteen hundred
members furnished a spectacular touch by
their evolutions.

THE PRAGUE NATIONAL THEATER
announces that in the season of 1931-1932
it will produce five new operas by
Czechoslovakian composers. Watch, please,
the announcements of the New York, Phil-
adelphia, Los Angeles, San Francisco and
Chicago opera companies, for the new works
by American composers in their repertoires.

A NATIONAL SONG FESTIVAL, with a
chorus of four thousand voices singing
American and German songs, was held at
Atlantic City on September 12th and 13th.
Hon. A. B. Houghton, former United
States Ambassador to Great Britain and
Germany, was the Honorary President of
this the twenty-eighth of these great events
sponsored by the Northeastern Sängerbund.
H. Froehlich of Brooklyn and E. Stein-
bach of New York were the conductors,
with the United States Navy Band under
Lieut. Charles Benter assisting.

THE POSEN OPERA HOUSE (Poland)
will close by decision of the municipality,
because of the failure of the budget of six
hundred thousand zolty (about seventy
thousand dollars) to support it. Instead,
the city will sponsor a series of ten recitals
and symphonic concerts per month, a large
number of which will be for school children.

A CONFERENCIA NACIONAL was held
recently in Madrid "to study ways and
means of overcoming the present crisis in
music circles of Spain." There were dis-
cussions of "Local Music Societies and
Theaters Belonging to the State," "Means
to Protect Officially Spanish Lyric Art,"
"How to Improve the General Musical Cul-
ture of the Spanish Public," "Mechanical
Music," "Musical Royalties," and "The Bad
Situation of Spanish Music Professors and
Conductors, and Immediate Means to Help
them." And so the infant Spanish Republic
attacks in a manly style the problem of
maintaining her musical art which has made
such forward strides in recent years.

TWENTY GERMAN THEATERS
(opera houses) receive government subsidies
of more than a million marks. Those of
Berlin receive 5,700,000 marks; of Dresden,
3,000,000 marks; of Frankfurt, 2,100,000
marks; of Cologne, 1,900,000 marks; of
Hanover and Hamburg, 1,800,000 marks
each; of Leipzig and Nürnberg, 1,600,000
marks each; and of Mannheim and Düssel-
dorf, 1,100,000 each. At present rates of
exchange a million marks equal about
\$421.050.

A HARP, once the property of Thomas
Moore, the Irish poet, has been discovered
at the Drexel Institute of Philadelphia. Its
identity had been lost till attendants dis-
covered that the historic instrument had been
presented to the school's museum by George
W. Childs, the late famous publisher.

THE BERLIN PHILHARMONIC OR-
CHESTRA is announced for a tour of the
United States. It is to spend from four to
six weeks in visiting all the principal cities
of the country. Bruno Walter will be the
conductor, with the possibility of Dr. Wil-
helm Furtwängler leading some of the pro-
grams. The visit is planned as a return
courtesy for the last year's German tour
of our New York Philharmonic-Symphony
Orchestra under Arturo Toscanini.

SALZBURG, AUSTRIA, maintains a
post of "Official Mozart Player," to which
honor Esther Johnson, a native daughter
of Texas, is reported to have been appointed.
She fulfilled her first duties when appear-
ing at the recent Salzburg Festival in the
Mozarteum.

WHEN THE GEWANDHAUS CON-
CERTS of Leipzig were lately threatened by
lack of support, this celebrated institution
was promptly saved by a response of the
public in spite of hard times. The Leipziger
may tighten his belt and call it breakfast;
but no such antics with his music!

SHANGHAI, CHINA, supports a fine
symphony orchestra and enjoys frequent
performances of grand opera as well as
many concerts by touring artists.

A GIANT ORGAN, erected on the top of
Fortress Geroldstock at Kufstein in the
Austrian Tyrol, as a memorial to the Ger-
man-speaking war dead, was not long ago
dedicated by the President of Austria.

THE GOVERNMENT SUBSIDY of
France to her national conservatories has
been raised from two hundred thousand
francs to one million francs per annum.
Fine artistic optimism, when most of the
European exchequers are reducing their
allowances for such cultural purposes. The
Paris Conservatoire will, of course, be al-
lowed the finest melon on the vine.

RICHARD STRAUSS has been deco-
rated with the highest order within the gift
of Austria. In recognition of his birth-
day on June 10th, and in gratitude for his ac-
tivities as guest conductor of the Vienna
Opera, the Government, through President
Miklas, conferred upon him the Medal with
the Star.

A LEFT-HAND CONCERTO has been
written by Ravel, for the Viennese pianist,
Paul Wittgenstein, who will play it with
the orchestra led by Erich Kleiber, during
the coming season of concerts at the Berlin
Staatskapelle.

COMPETITIONS

THOUSAND DOLLARS IN PRIZES
are offered by the National Broadcast-
ing Company, for compositions in the
symphonic form. There will be prizes of
\$5,000; \$2,500; \$1,250; \$750 and \$500 each.
All compositions must have been submitted
before December 31, 1931. Full information
from N. B. C. Orchestral Awards, 711 Fifth
Avenue, New York City.

A RURAL SONG PRIZE of one hundred
and fifty dollars is offered for a composi-
tion which the Future Farmers of America
shall adopt as their official song. Full par-
ticulars may be had from W. A. Ross, Fed-
eral Board of Vocational Training, Wash-
ington, D. C.

TWENTY-FIVE THOUSAND DOL-
LARS in cash prizes and ten scholarships
are offered to young singers of either sex,
between the ages of eighteen and twenty-five,
in the Fifth National Radio Audition of The
Atwater Kent Foundation. Particulars of
the 1931 audition may be had from The At-
water Kent Foundation, Albee Building,
Washington, D. C.

FELLOWSHIPS for musical study, re-
search and creative work abroad, to a lim-
ited number, are offered to both men and
women irrespective of color, race or creed.
Full information may be had from the John
Simon Guggenheim Foundation, 551 Fifth
Avenue, New York City.

A PRIZE OF FIVE HUNDRED DOL-
LARS is offered for compositions suitable
for school and amateur performance, in any
of the following forms: String Orchestra;
Choral Work with String Accompaniment;
A Chamber Music Work for Strings, or for
Strings and Piano; a Singspiel, limited to
fifty minutes in performance; a Concerto
for Two Pianos and Strings. The contest
closes on December 1, 1931. Full particu-
lars from Marion Rous, Chairman of Prize
Competition Committee, New York Asso-
ciation of Music School Settlements, Room
328, Barbizon-Plaza Hotel, New York City.



JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

Music and Mythology

By ZELLA DORR



??? ASK ANOTHER ???

1. Name three operas by Verdi.
2. What was Haydn's whole name?
3. The lowest possible tone of a viola is how much lower than the lowest possible tone of the violin?
4. How many children had John Sebastian Bach?
5. Who wrote the symphony called the "Jupiter Symphony"?
6. What country does the song, *Comin' Through the Rye*, suggest?
7. What is a harpsichord?
8. What composer is this?

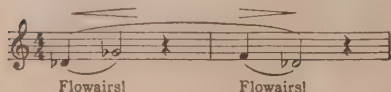


9. If a major scale has five sharps, the third note of that scale is the second note of a major scale having what signature?
10. In a measure containing a double-dotted quarter-note, how many sixteenth notes will be required to fill the measure in three-four time?

Street Cries

By OLGA C. MOORE

"Flowairs! Flowairs!"
Every other day
A flower man comes past our house
And then I hear him say,
"Flowairs! Flowairs!"
Flowers of every hue.
Red geraniums, yellow daisies,
Asters pink and blue.
Red begonias, ivy vines,
Ferns, Petunias, too.
Any plant that you may want,
He will sell to you.



Enigma

By R. L. JUDSON

My first is in VEST, but is not found in COAT.
My next is in SHIP, but is not found in BOAT.
My third is in COME and is also in GO.
My fourth is in HEEL, but is never in TOE.
My fifth is in BRING but is not found in TAKE.
My sixth is in OCEAN but never in LAKE.
My whole is an instrument played with a bow,
And all of you have often heard it, I know.

In the olden times people believed there were hundreds of gods in the skies who ruled over the earth—there were gods of joy and gods of sorrow, gods of light and gods of darkness, gods of peace and gods of war—and they lived on a far away mountain called Olympus. Those of you who have studied mythology in school will remember about these gods.

Jupiter was the greatest of them, and it was by his sons that music was brought to the earth. One day, Mercury, one of Jupiter's sons, found an empty tortoise shell, and, boring nine holes along the edges, he threaded it with strings in honor of the nine muses. Then he took it up to Mount Olympus and presented it to his brother, Apollo, who learned to make lovely sounds by plucking the strings. This was the origin of the lyre, the first stringed instrument, invented by Mercury and presented to Apollo who was the god of music and song.

Pan was the god who watched over the flocks and fields in Arcadia. One day he thought he saw a lovely nymph in a pond and tried to catch her; but what he caught was merely a bunch of reeds at the edge of the pond, for she was too quick for him. He sighed a deep, sad sigh of disappointment, and a deep, soft melody sounded through the reeds. Then he picked some of the reeds and made his famous pipes. Pan's Pipes could be heard every evening as he went dancing with the shepherds or playing with the flocks.

Pan used to play on his pipes sometimes to the faithful nymph called Echo; and whatever he played to her he heard coming back again to him through the valleys and mountain passes.

One day Pan and Apollo decided to give a musical, so that all the gods could come and hear them play—Pan on his pipes and Apollo on his lyre. Judges were asked to come to decide who was the best player. The mountain god cleared a large space for the contest, the gods assembled, and the music began. All the judges voted for Apollo except King Midas who liked Pan's playing better. Apollo was so angry at this that he turned the King's ears into donkey ears, and poor Midas had to wear donkey ears forever after.

Apollo had a son, Orpheus, whom he taught to play on the lyre. Orpheus learned

to play so well that nothing could resist the charm of his beautiful music. The animals in the forests became tame and listened; the trees swayed and bent low to hear; and the crags made smooth their rocky edges.

Orpheus went to the nether world to seek the spirit of his wife, Eurydice, trying to coax her back to earth with his beautiful music. Other spirits, becoming jealous, tried to kill him. One threw a javelin; but the music of the lyre made it change its course. One threw a stone; but the music of the lyre made the stone fall at Orpheus' feet. One screamed as she threw her weapon and drowned out the music of the lyre; and, as he played upon it, the then took the lyre and hung it among the stars.



ORPHEUS AND EURIDICE

Jupiter had another son, Amphiion, King of Thebes, who wanted to have a wall built around his city. He asked his father for the lyre; and, as he played upon it, the stones began to pile themselves up into a wall.

Jupiter also had musical daughters. Minerva, his daughter, was the Goddess of Wisdom, and in her wisdom she invented a flute. Little Cupid, however, used to laugh at the way she twisted her face when she played on her flute; so she became angry

(Continued on next page)



The Young Musician

By FRANCES CAMP DUGGAR

Work, little girl, on your scales away.
With never a restless glance,
Your heart will sing to the keys some day
As your magic fingers dance.

Work, little girl, with all your might
For the day that is soon to come,
When under your fingers armies march
To the beat of a martial drum.

When mothers shall sing to their sleep-
babes
In the tender, low notes you play,
So weave, little girl, a beautiful dream
As you work on your scales away.

Running Out of Gas

By ANNA LYNN MILES

"Jimmy," exclaimed Miss Rantz, as a lad entered her studio, "have you mastered your piano solo for the recital Tuesday evening?"

"I'm afraid not," replied Jimmy, "I have two measures in which I lose speed. I simply cannot get them." The laughing, as an after thought, he added, "I seem to run out of gas."

"And when you run out of gas you up your gas tank, don't you?"

"Certainly, you have to," answered Dick. "But you do not have to polish your car or change your tire, or dust the seats, just because you ran out of gas, do you?"

"Of course not. That would not do your gas tank any good."

"Well, just so. Now take those measures that need gas, as you say, and fill them up with good hard practice. There is no use in polishing the first page, banging out the last chords, for that is going to do your two measures any good at all."

"I understand," said Jack.

"Well, I am going out to lunch now, and you play those measures over at least two times, hands alone, hands together, quickly, slowly, every way you can think of. When I return you will have mastered them."

It seemed less than no time to Dick before Miss Rantz returned.

"I know them perfectly," he volunteered as she entered the studio. "I'll play the piece from the beginning. My gas tank is full." When Tuesday evening arrived Jack played his piece beautifully, for he had confidence and knew his piece—and knew that he knew it. How glad he was that he had learned what it really meant to work and conquer, to put work where work was needed—not to polish his entrance car when all he needed was to fill his gas tank.

"Among all the arts, music alone can purely religious."—MME. DE STAEL.

JUNIOR ETUDE—(Continued)

Music and Mythology
(Continued from page 830)

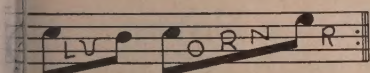
and threw it away. It fell to earth and was picked up by a mortal, Marsyas, who was very proud of it. Like Pan before him he challenged Apollo to a contest; but Apollo, being a god, won unanimously this time.



MINERVA

Minerva, the great singer, won a contest between mortals, on the Island of Sicily. His prize was a large treasure, and she sailed away home with it. As he was playing and singing on the ship he fell into the sea, and a large fish, enchanted by the music, swam with him back to land and saved his life.

And so, many of the stories in mythology are stories of music; for music is so old and so universal that no one knows how it started, or where or when. But everybody knows it is here and it will never stop, because everybody loves it and helps to make it.



DEAR JUNIOR ETUDE:

We are writing in behalf of the "Treble Club."

We are under the direction of our music teacher. Our motto is B4. Each time we have readings about music, and also some musical numbers. We have meetings each month at the homes of different members. Most of us are going to try to become great musicians. Each time, as the roll is called, we have to answer with some musical number. We also do different things each month that are helpful to each other.

From your friend,
MARGARET COCKRELL, Secretary,
South Carolina.

One Hundred Per Cent
Practice

Everybody has a certain amount of practicing to do every day if he or she is studying music and expects to amount to anything. Some may do only twenty minutes a day, some a half hour and some two or three hours, according to the ability, age and state of advancement of the student.

But those who practice only the shorter periods can greatly improve the quality of their work until such periods are worth at least twice as much as longer periods of poor work.

EVERY MOMENT in these short periods must be made to count; every moment must be one hundred per cent full of effort and concentration. Every pupil who practices one half hour, at one hundred per cent efficiency, will, in the end, accomplish more than those who do an hour carelessly. In practicing it is quality and not quantity that brings results.

LETTER BOX

DEAR JUNIOR ETUDE:

I am a Boy Scout and have got my Merit Badge in Music. When it came to writing the essay on the History of American Music I found it pretty difficult as five hundred words is not much for such a subject. I went to the examination not knowing what I might be called upon to do. The Chief-Executive was very nice. I had asked for a badge in Personal Health also, and I received that easily, as I had not missed a day in school for six years and my physical condition was excellent.

The Scout Executive asked me what instrument I played and I answered, "A cornet." Now my cornet was at home and, as I hate to play in public, I hoped he would take my word for it. But he called for it, and there I was, until someone who knew me piped up, "Make him play the piano." Now I did not want the boys to know I played the piano, but he made me play Dvořák's *Humoresque*, and then laughed at me for being ashamed to own that I played the piano. He said he wished he could and gave me the badge. After all, I do like the piano and have had several years' lessons. If all the boys knew how hard it is to play the piano they would call it a man's job.

Since that time I have been able to help an older Boy Scout obtain his Merit Badge in Music, but not on the piano.

From your friend,
WILLIAM HARVEY (Age 14),
Scout Troop 50, Cherokee Council,
Barnsdale, Oklahoma.

Great Operas
Faust

"Faust" is one of the world's best-known operas. The story is founded on a drama by Goethe, the great German poet and dramatist; but it has been changed a good deal to make it more suitable for an opera.

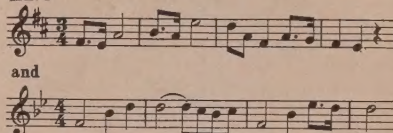
Charles Gounod, the French composer (1818-1893), wrote the music of this opera, and it was produced for the first time in Paris in 1859. Most of the great singers have sung in it at different times, and there are any number of phonograph records of its music, both solos and orchestral numbers. One of the greatest sopranos, Adelina Patti, sang in this opera many

(You can after you hear the records, surely.)

Mephistopheles has put a little casket of jewels in among *Marguerite's* flowers, for he is trying to get her in his power also; and when she sees the jewels she puts them on, not knowing where they came from, and sings *The Jewel Song*, which is also a well-known song.

Faust comes into her garden and together they sing some lovely duets, as:

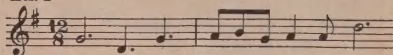
Ex. 3



and

After this the scene goes back to the public square, where the soldiers are gathering after the war, and they sing this famous *Soldiers' Chorus*:

Ex. 4



Although the returning soldiers make things gay and happy, *Marguerite* cannot enter into the gaiety as her life has become sad and her mind has begun to fail. Finally



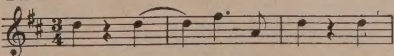
PATTI AS MARGUERITE

times. But that was before the days of the phonograph; so unfortunately there are no recordings of her wonderful voice.

The story of this opera is rather fantastic. *Faust*, an old philosopher and alchemist, is disappointed with life in general and decides to drink poison, when *Mephistopheles*, the evil spirit, comes to him and offers to give him anything he wants in exchange for his soul! The aged philosopher decides that, although he does not want riches, nor power, nor glory, he would like to have youth again; so he hesitatingly bargains to give the evil spirit his soul in exchange for youth. As he does so he sees in a vision the beautiful *Marguerite* sitting at her spinning wheel.

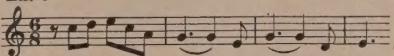
In the next act there is a village fair, or *Kermesse*, where soldiers and village maids are dancing and singing and *Mephistopheles* is doing some magic tricks. The popular waltz song comes in this act:

Ex. 1



Here *Faust* really meets *Marguerite*; and in the next act she is seen sitting in the garden, spinning and singing lovely melodies, including *The Flower Song*, which begins:

Ex. 2



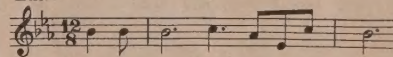
Can any of you hum or whistle the continuation of these melodies from *Faust*?



CARUSO AS FAUST

she is put in prison for various reasons, and she blames all her troubles on *Mephistopheles* and calls on the angels to get her out of his power, as she sings the song called *Holy Angels*:

Ex. 5



After singing this she dies and her soul is borne away by the angels. *Faust* falls on his knees in fear and *Mephistopheles* sinks into fiery space, dragging *Faust* with him.

Of course there are other characters and more complications in the opera, but when you are older you will have an opportunity to see it. Then you will already be familiar with its main plot and some of its important melodies.

Over and Over

By MARION BENSON MATTHEWS

Over and over my lesson I play,
Slowly at first, and then faster.
Fingers that do what the notes tell them to,
Soon my new lesson I'll master.

Over and over all things must be done,
Eyes in the proper direction.
Trying again and then trying again,
That is the way to perfection.

ANSWERS TO ASK ANOTHER

Verdi's three best known operas are "La Traviata," "Il Trovatore," and "Rigoletto." Others are "Falstaff," "Otello," "Ernani," "Aida," "Un Ballo in Maschera" (The Masked Ball).

Haydn's whole name was Franz Joseph Haydn.

The lowest tone on the viola is a fifth lower than the lowest on the violin.

Bach had twenty children, seven by his first marriage, thirteen by his second.

The "Jupiter Symphony" was written by Mozart.

6. *Coming Through the Rye* comes from Scotland.

7. A harpsichord is a keyboard instrument similar in appearance to a concert grand piano, though slightly smaller. It is one of the ancestors of the modern piano.

8. Gounod.

9. Seven sharps, or the scale of C sharp major.

10. Five sixteenth notes would be required to fill the measure.

JUNIOR ETUDE—(Continued)

JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"The Opera." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE

Office, 1712 Chestnut St., Philadelphia, Pa., before the 15th of November. Names of prize winners and their contributions will be published in the issue for February.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

My Daily Schedule

(PRIZE WINNER)

Every pupil should have a schedule so that he may practice from at least two to four hours a day and also have time for household duties and recreation. I practice two instruments, and this is my vacation schedule:

7.00: arise and have breakfast.
7.30 to 8.15: household duties.
8.15 to 9.15: practice piano.
9.15 to 9.45: practice snare drum.
9.45 to 10.30: recreation.
10.30 to 12.00: household duties.
12.00 lunch.
12.30 to 1.00: household duties.
1.00 to 2.00: practice piano.
2.00 to 4.30: recreation.
4.30 to 6.00: household duties.

On Tuesday nights I go to band practice.
FAY KAMENDA (Age 13), Washington.

My Daily Schedule

(PRIZE WINNER)

I am a pupil in the public school; so I arrange my schedule to fit in with school hours. And this is how it was this year:

7.00, arise.
7.05 to 8.30, breakfast and practice.
8.30 to 12, school.
12.00 to 12.45, lunch and practice.
12.45 to 3.15, school.
3.30 to 4.30, home work and play.
4.30 to 5.45, practice.
5.45 to 6.45, dinner.
6.45 to 7.45, Greek lesson and home work.
7.45 to 8.30, play.
8.30, retire.

CATHERINE DORSICA (Age 8),
Pennsylvania.

HONORABLE MENTION FOR JUNE
ESSAYS:

Nancy Lou Butler, A.J. Rogers, Ellis Ray Rosco, Eva Dotiska, Margaret E. Newhard, Jean Carmichael, Lora Reader, Virginia Hare, Dorothy Eaton, Jeanne Shortt, Catherine Sampson, Frances Myers, Marion Downs, Loretta Means, Margaretta Masters, Kitty Sears, Sydney Anderson, Alberta Falls, Harriet Thorndike, Elva Dewey.

ANSWER TO JUNE PUZZLE

FLUTE
LOT
U
LET
FLUTE

PRIZE WINNERS FOR JUNE PUZZLES

Margaret Cox (Age 14), West Virginia.
Alexa Marshall (Age 13), Oklahoma.
Siddoney Marsden (Age 11), New York.

HONORABLE MENTION FOR JUNE
PUZZLES:

Mary Melser, Bertie Wolpert, Evelyn Hast, Burma Cope, Dorothy Spilker, Paul Ehrlich, Marie Paist, Alberta Falls, Cornelia Markman, Cecelia Dykes, Helen Engleman, Grace Henkles.

My Daily Schedule

(PRIZE WINNER)

I get up every morning about six o'clock and dress and have my breakfast.

Then I go to get corn for the chickens.

Then I go and feed my little turkeys.

Then I go in the house and help my Mother with the dishes, make the beds, sweep the floors and dust.

Then I practice my music for half an hour.

Then I go to town to get the mail, come back and help Mother get the lunch. After lunch I help with the dishes.

Then I take a bath and a nap for half an hour.

Then Mother wakes me and I practice my music until time to tend the turkeys; and then I help feed them.

Then I milk every evening about six o'clock.

Then I eat supper, read some and go to bed.

FLOY HALFORD (Age 12), Texas.

N.B. The Daily Schedule contest was extremely interesting, and lots of the letters would have been printed had there been enough space. Of the three selected for the prizes, one is a school-time schedule, one a vacation-time schedule and one a farm schedule. The Juniors having the schedules are the ones who accomplish the most, and those who have not arranged schedules for themselves should certainly do so at once. Of course some Juniors have a great deal more leisure time than others; but even those having this extra leisure time need schedules, for then they could accomplish much more in their spare time than they do.

Opera Puzzle

By E. MENDES

- 1—Use the last 3 letters of an opera for the first of a 6 letter word meaning a threatened danger.
- 2—Use the last 3 letters of an opera for the first of a 5 letter State.
- 3—Use the last 3 letters of an opera for the first of a 7 letter European country.
- 4—Use the last 3 letters of an opera for the first of a 7 letter word meaning grave.
- 5—Use the last 3 letters of an opera for the first of a 7 letter word meaning to strew.
- 6—Use the last 3 letters of an opera for the first of a 7 letter precious stone.

DEAR JUNIOR ETUDE:

Last year my teacher offered a cash prize for the one who practiced the most hours, and I won it. I hope to win it again this year.

From your friend,

BLANCHE ADLER (Age 10),
Pedro Miguel, Canal Zone.

EDUCATIONAL STUDY NOTES ON MUSIC
IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

Andante, by A. Diabelli



Here we have a very pretty "slow movement" which you will all enjoy. It is rather like some of the easier Mozart movements.

For such a short affair, this contains some really "fussy" phrasing. Study with great care the markings which have been added for your guidance.

End the movement very softly indeed.

The Goblin Procession, by Blanche Dingley-Mathews

Here they come, trooping down through the glen in that solemn and yet amusing way which goblins have. How tiny they are; how fantastically dressed! Yet it is said that they are very nice people indeed when one gets to know them well.

Mrs. Mathews must have been at some time their intimate, she describes them with such exactness and understanding. Notice all the grace notes—tiny notes whose stems are each crossed by a short oblique line—which add so much to the character of the piece.

Frequently there are little phrases in the left hand part which demand particular emphasis. Commencing with measure seventeen you will find such phrases.

The composer especially requests that you do not retard at the close of the piece.

Hoppy, the Hop Tod, by Ora Hart Weddle

Here is a very witty little portrait of Hoppy, a hop toad. The melody jumps about in exactly the manner of a toad; you must "look sharp" or it will elude you.

The crossing of the hands, which occurs at various times during the piece, will seem easy after a bit of practice.

At the close the volume increases to *fortissimo*, which means as loud as possible. The figure 8 over a note means that you are to play an octave higher than written.



Wooden Brigade March, by Hans Schick



This rousing little march will serve excellently for school marching or similar purposes. It has three sections; the first is in F major, the second is in B-flat major and the third is a literal imitation of the first.

Notice how the tone values sometimes changes rather suddenly from loud to soft (*vice versa* (other way around)).

In the next to the last measure of the middle section the left hand has an important little phrase which you must bring out in emphatic and staccato style.

Nodding, by Paul Lawson

What could be easier than an easy waltz in the key of C major! Here is a nice one, with graceful themes and a dreamy atmosphere. The left hand plays throughout in the style of the "Alberti bass," a type of accompaniment which is very often selected for simple compositions.

Play evenly, with slow but steady tempo.

You will observe that the middle part of the piece is softer than the parts between which it is sandwiched.

You and I, by Claribel



The tunes in this waltz so widely known that they almost like folk tunes character "Breathes the man" who could not write both, namely, *Where, Where has my Little Love Gone* and *The Little Bird*.

Do not "drag" the tempo. Make the piece very cheerful. The little dog will surely peer back home, sooner later, wagging his tail in friendly greeting and look for something to eat.

In the last part of the piece the tunes played an octave higher than at first. This means that many ledger lines are required—which, in turn, means that you will have to be careful to play the right out-staff notes.

EDUCATIONAL STUDY NOTES

(Continued from page 809)

the words and the music. Most of us, fortunately, can remember the tremendous impression which Halloween made in our childhood. There was a nice scariness about the occasion, though, and one which we would not care to have missed experiencing.

Study the text almost word by word. Its complete understanding will be necessary if you are to interpret the song—that is, to paint the picture—in a telling way.

The piece ends very softly indeed; yet, however softly you sing, you must be at pains to enunciate each word with the greatest care.

Hope Gavotte, by Carl Wilhelm Kern

As you may know, the gavotte is an old French dance distinguished for its grace. How long ago it was first danced no one can tell, though it probably does not antedate the seventeenth century. In the spirit of this dance Mr. Kern has written this attractive violin number. Compare it with the gavottes of Martin! Bach and other old masters, and you will see that in this piece the harmonies are a trifle richer, a trifle more dissonant.

Play in a blithe fashion, yet daintily. The bowing is nowhere difficult nor is it complicated.

Song of Triumph, by James H. Rogers

If you stop to consider what a relatively small amount of easy organ music there is, and a little of that has real musical value, you appreciate the worth of such a composition as the present one. While keeping both manual and pedal parts extremely simple, Mr. Rogers nevertheless constructed an admirable piece, of excellent themes and interesting harmonic effects.

Whenever you see the word *maestoso*, which means "majestic," play somewhat slowly and with great dignity. It appears at the head of number, as you will see; yet it applies more to the first section and its repetition than to the more lyric middle section. For the latter careful selection of solo stops is urged.

El Capitan, by John Philip Sousa

Here is a newly arranged duet which every who plays either *Primo* or *Secondo* parts of the band pieces will find thrillingly worth while. *El Capitan* may be said to be one of the outstanding of all the Sousa marches. The title is Spanish and means "The Captain."

Throughout, the *Primo* carries the melody. Notice the contrasts in the themes—yet each the wonderful verve so characteristic of "march king."

Tuneful Treats

By FRANCES GORMAN RISSE

My music book's a cupboard deep,
With rows of ordered shelves,
The notes are bowls of tuneful food
And fingers help themselves
To whole notes, plates of melody,
And half notes, cups of tunes;
My hungry fingers are polite,
They use neat, eighth note spoons!

Sometimes a dash of grace note sauce
Is added to a dish,
Or garnishings of sixteenth notes
Fulfill each finger's wish;
My greedy hands both gobble so,
Each finger eats and eats;
Still, magically, those bowls stay full
Of tasty, tuneful treats!

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This page continues a service which is offered
monthly by THE ETUDE for the purpose of
supplying Etude readers with lists of leading
teachers in the larger cities, and as an aid to the
teacher.

Turning Over a New Leaf

By ALLAN M. GASSON

The resolution to start studying is something which is of far more importance than most people imagine. Young people in particular are often lacking in the ability to push their ambitions up to the point where they actually do something.

This is often the case with those who must go some distance to study. New York, Boston, Philadelphia, and Chicago all seem so far away. They think of the geography instead of the short time distance required to reach these music centers. Then there are the fears about getting proper lodgings, associates, meals, and so on.

"What if I should be taken sick?" asked one prospective student.

"Well, what of it?" I replied. "You have one hospital here in your home town; and in Chicago there are at least a hundred and any one of them far finer than yours."

Fear has kept more students from success than anything else. Don't be afraid, if you want to get anywhere in life. Pick out the teacher or the school you think best, and "Go to it." Turn over a new leaf next month, and your career will open for you.



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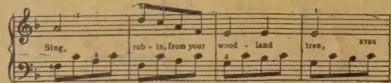
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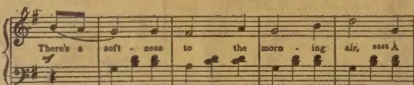
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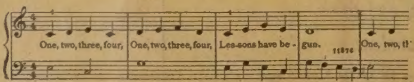
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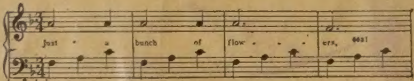
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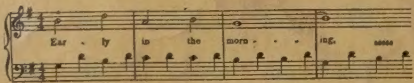
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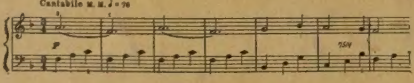
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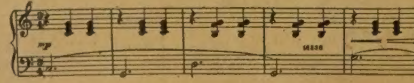
Catalog No. 23666 **THE BOBOLINK**
By Ella Ketterer (Grade 1) Price 30c



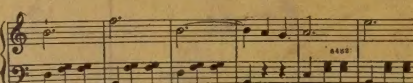
Catalog No. 7514 **DOLLY'S ASLEEP**
By R. E. DeReef (Grade 1) Price, 25c



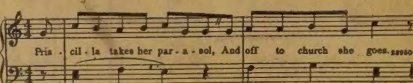
Catalog No. 16338 **THE BIG BASS SINGER**
By Walter Rolfe (Grade 1) Price, 30c



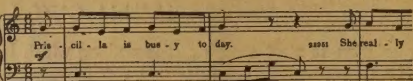
Catalog No. 6482 **AIRY FAIRIES**
By Geo. L. Spaulding (Grade 1) Price 30c



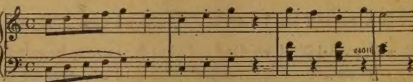
Catalog No. 23950 **PRISCILLA ON SUNDAY**
By Mathilde Bilbro (Grade 1) Price 30c



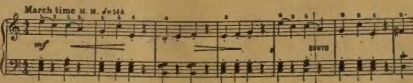
Catalog No. 23951 **PRISCILLA ON MONDAY**
By Mathilde Bilbro (Grade 1) Price 30c



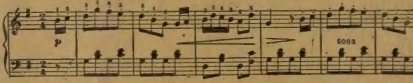
Catalog No. 24011 **LET'S MARCH**
By Carl W. Kern (Grade 1) Price, 25c



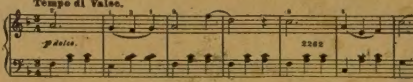
Catalog No. 23978 **JOLLY LITTLE FISHERMAN**
By H. D. Hewitt (Grade 1) Price, 25c



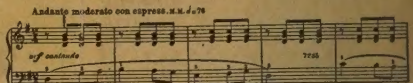
Catalog No. 5003 **JOLLY DARKIES**
By Karl Bechter (Grade 1 1/2) Price, 35c



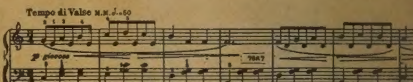
Catalog No. 2262 **FOUR-LEAF CLOVER WALTZ**
By Hans Engelmann (Grade 1 1/2) Price 25c



Catalog No. 7255 **ROSE PETALS**
By Paul Lawson (Grade 2) Price 30c



Catalog No. 7687 **WALTZ OF THE FLOWER FAIRIES**
By Marie Crosby (Grade 2) Price 35c



Catalog No. 3771 **SUNSET NOCTURNE**
By Edward M. Read (Grade 2) Price, 35c



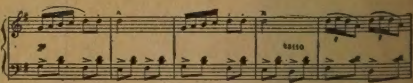
Catalog No. 8801 **SPARKLING EYES**
By Bert R. Anthony (Grade 2) Price 40c



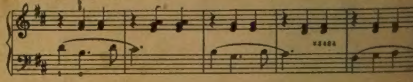
Catalog No. 30008 **MARCH OF THE WEE FOLK**
By Jessie L. Gaynor (Grade 2) Price, 30c



Catalog No. 23110 **JOYS OF SPRING**
By Charles Hueter (Grade 2) Price, 35c



Catalog No. 23484 **A LITTLE WALTZ**
By N. Louise Wright (Grade 1 1/2) Price, 25c



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